an EASTER *musical of* FAITH *and* BELIEF

THE BORROWED TOMB

Created by Steve Moore & David T. Clydesdale

ARRANGED & ORCHESTRATED BY DAVID T. CLYDESDALE

"Destroy

this temple,

and I will

raise it again

in three days."

JOHN 2:19

ESMERD 2005

THE BORROWED TOMB

an EASTER musical of FAITH and BELIEF

Created by Steve Moore & David T. Clydesdale

ARRANGED & ORCHESTRATED BY DAVID T. CLYDESDALE

Approximate Performance Time: 48 minutes

COMPANION MATERIALS

Choral Book	0 80689 71117 6
Cassette	0 80689 65134 2
Compact Disc	0 80689 65122 9
CD Trax (Split)	0 80689 69212 3
CD Trax (Stereo)	0 80689 69312 0
Practice Trax	0 80689 58844 0
Studio Orchestration	0 80689 35467 0
Bulk CDs (10 pak) *	0 80689 60672 4

**This package of 10 Compact Discs provides an inexpensive way for your choir members to have their own copy of the recording.*

INSTRUMENTATIONS

FLUTE 1, 2	Bb TENOR SAXOPHONE/BARITONE T.C.	VIOLIN 1, 2*
OBOE 1, 2	(doubles Trombone 1, 2)	VIOLA*
Bb CLARINET 1, 2	Bb TRUMPETS 1, 2, 3	CELLO/BASSOON
BASSOON 1, 2	FRENCH HORNS 1, 2, 3	ARCO BASS
BASS CLARINET	TROMBONES 1, 2, 3	RHYTHM
(doubles Tuba)	TUBA	HARP
Eb ALTO SAXOPHONE	PERCUSSION 1, 2	STRING REDUCTION
(doubles F Horn)		

**simplified parts included*

Edited by ROB HOWARD and KEN BARKER
Art Design by KIRSTEN HOWARD
Music Engraved by BRENT ROBERTS
Production Coordination by SUNDY GOODNIGHT

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1

This symbol indicates a track number on the Accompaniment Compact Disc. Selecting a given CD track number will start the accompaniment track at the corresponding musical section indicated in the choral book.

Synopsis

The Borrowed Tomb tells the story of Christ's death and resurrection from the prospective of two members of the Sanhedrin, Nicodemus and Joseph of Arimathea. We witness their struggle of faith and belief as they interact with each other, members of the Sanhedrin, Mary Magdalene and Jesus. The drama is easily staged, utilizing four main actors, and a Storyteller who sets the stage and enters from time to time. Optional dramatic pantomime scenes can include more actors and may be staged as elegantly or as simply as desired. Production notes can be found in the back of the choral book, with suggestions for costuming, props and staging.

FOREWORD

What did it really mean to be a member of the elite Sanhedrin? They held both religious and political power. If you can arrange to have the Messiah crucified, you must have influence in your community. Who were these men of power? We only have a few names, but two of them were Nicodemus and Joseph of Arimathea. They both became dramatically involved in the life and death of Jesus.

Some of the most profound words in Scripture were spoken to Nicodemus in John chapter three. "I tell you the truth, no one can see the kingdom of God unless he is born again." (John 3:3) What did he do with this information? With whom did he share it, and why did he go to see Jesus at night? Was his own life in the balance? In John 7:50–52 he argued for the fair treatment of Jesus, and then in John 19:38–42 we find him helping to prepare Jesus' body for burial. Why didn't he try to stop His death?

Joseph of Arimathea paid a visibly high price . . . his own tomb, which ironically he might have needed himself for the act that would have been considered treason against the Sanhedrin. What would cause him to take such a risk? But Joseph would soon hear the news that would change his life forever . . . Jesus didn't need his tomb anymore!

These acts of faith and belief shed some light into the lives of Nicodemus and Joseph of Arimathea, as the events that surround Christ's death and resurrection unfold.

In His Service Together,
David T. Clydesdale and Steve Moore

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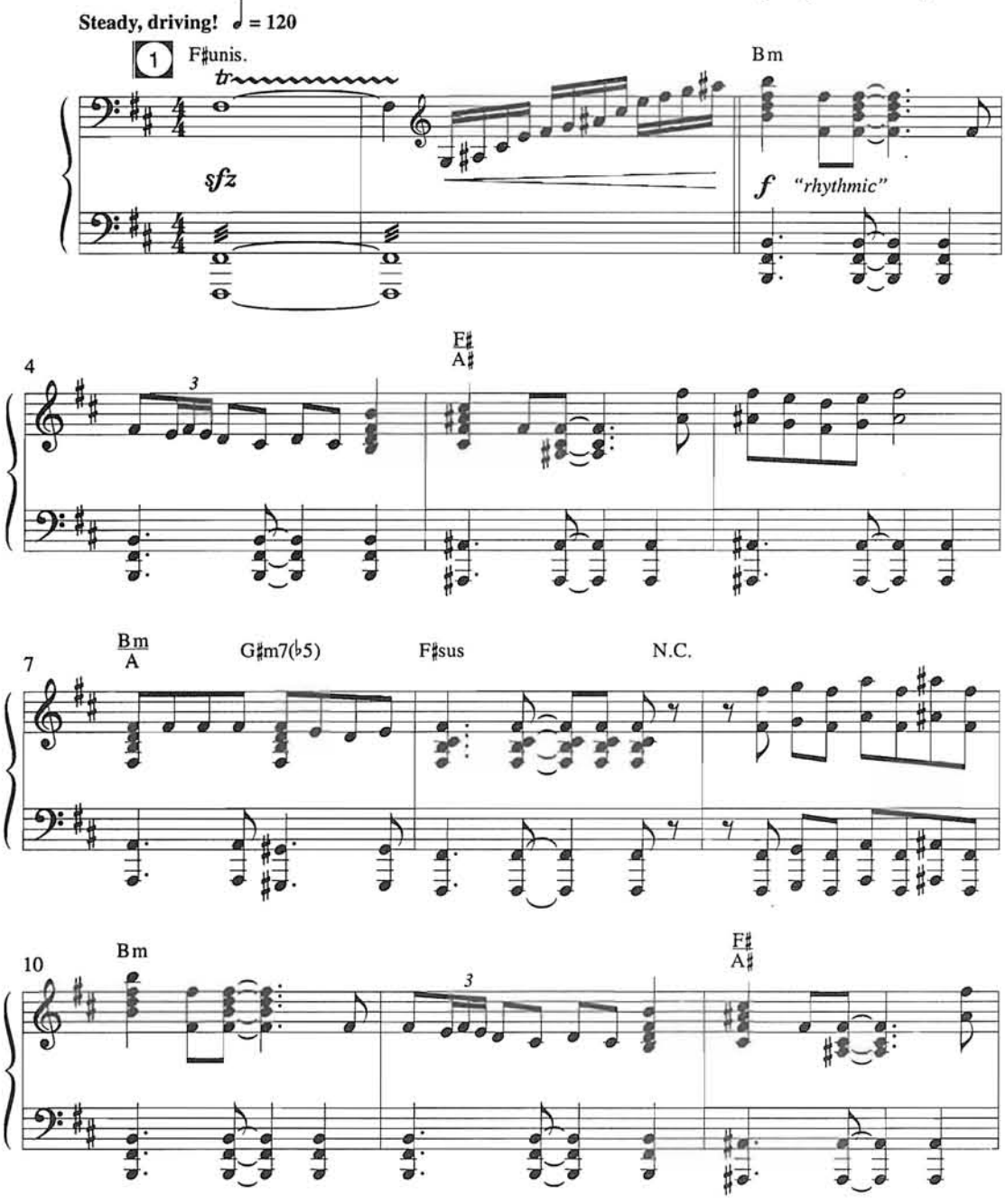
The Crown of Israel

Words and Music by
DAVID T. CLYDESDALE
Arranged by David T. Clydesdale



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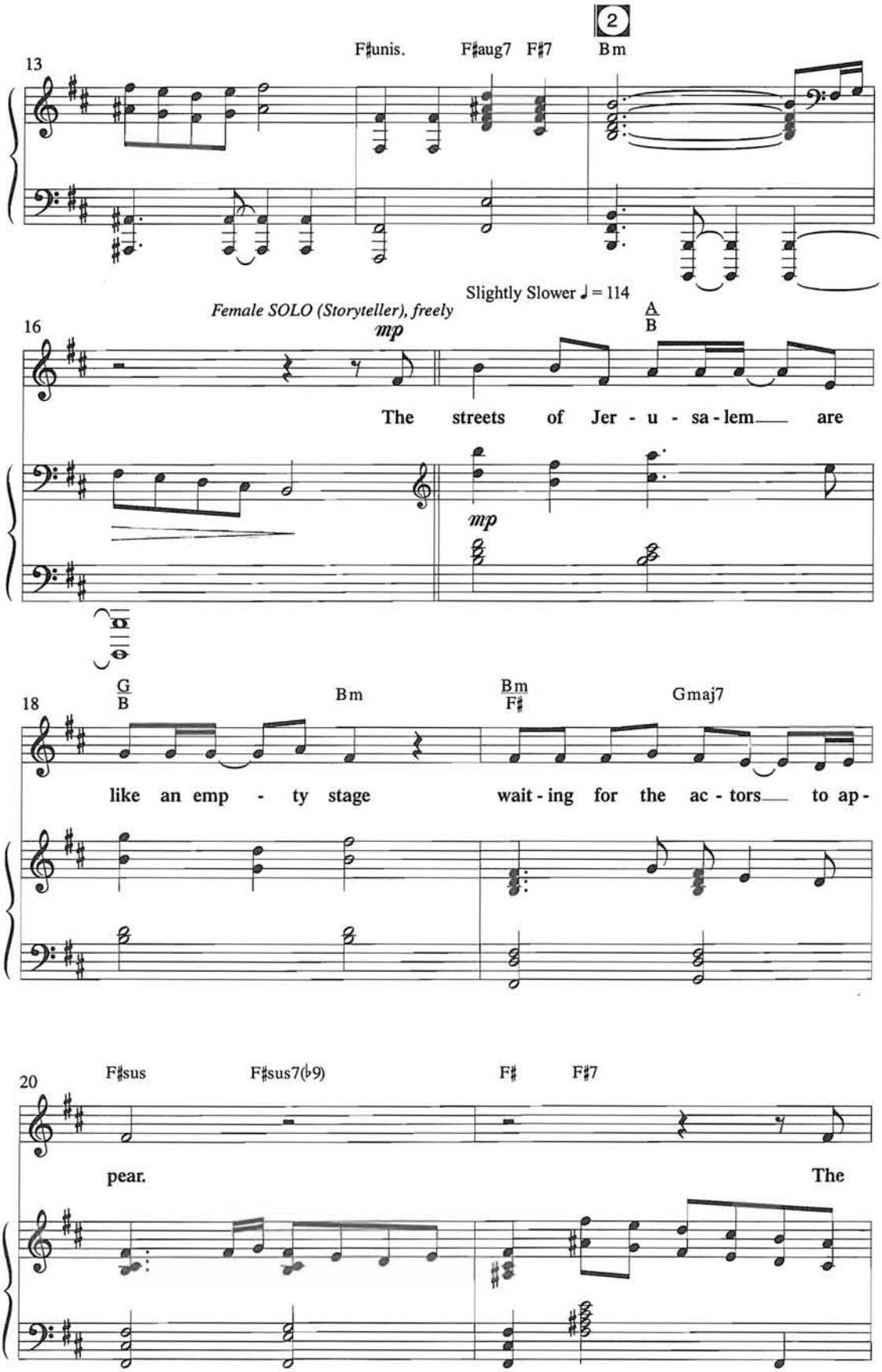
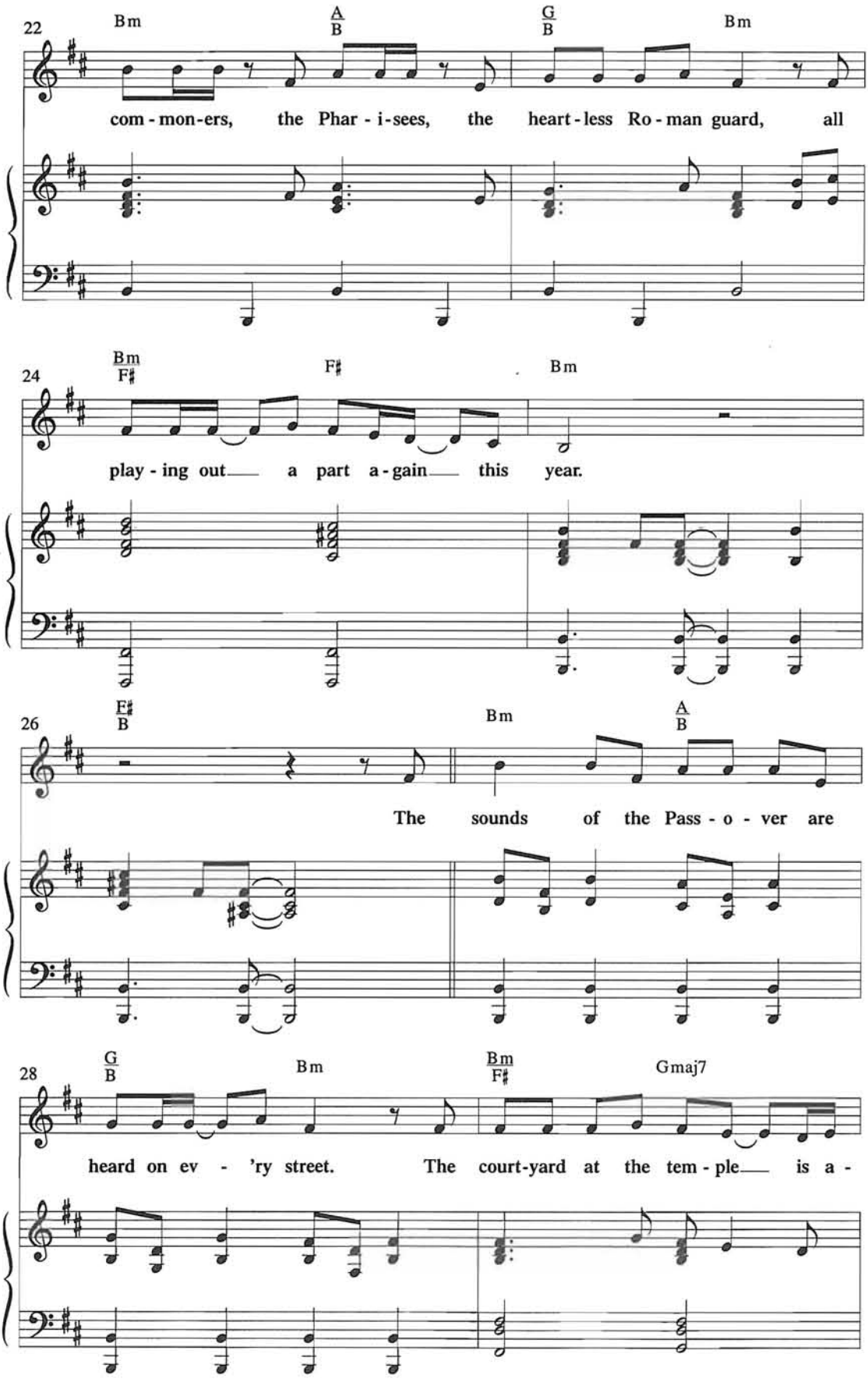
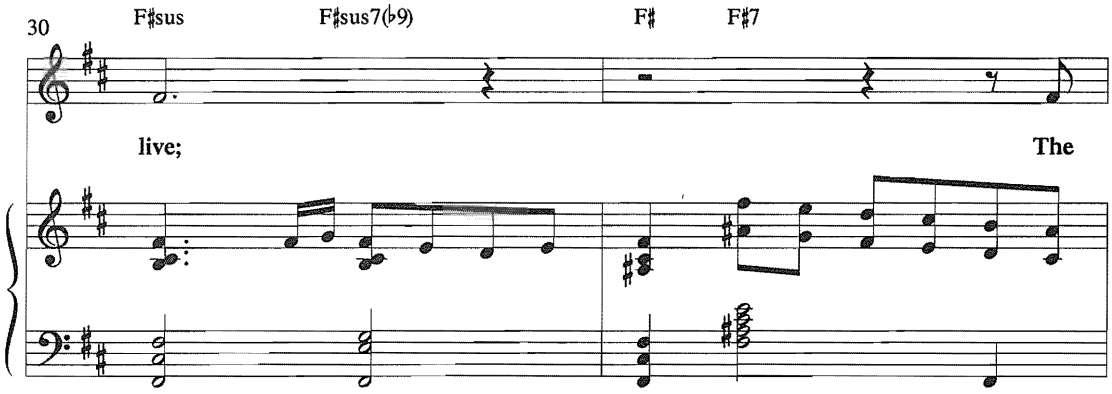
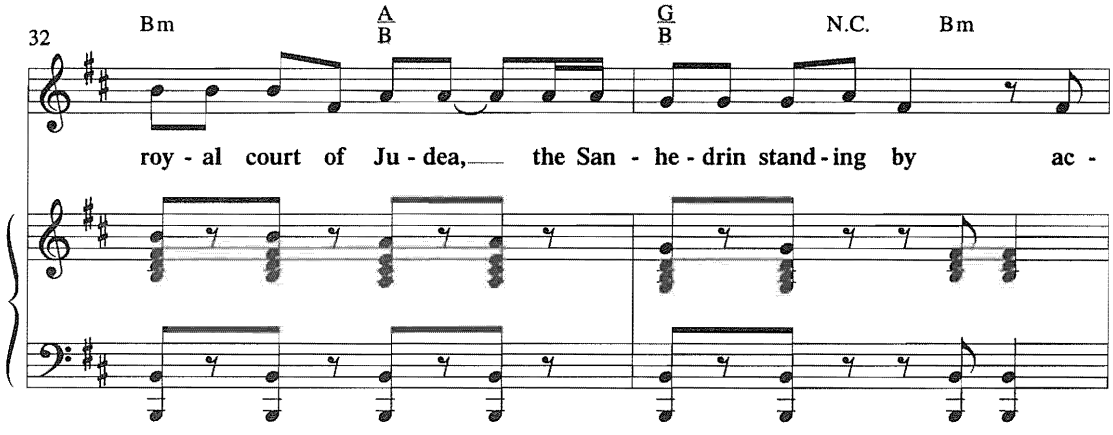
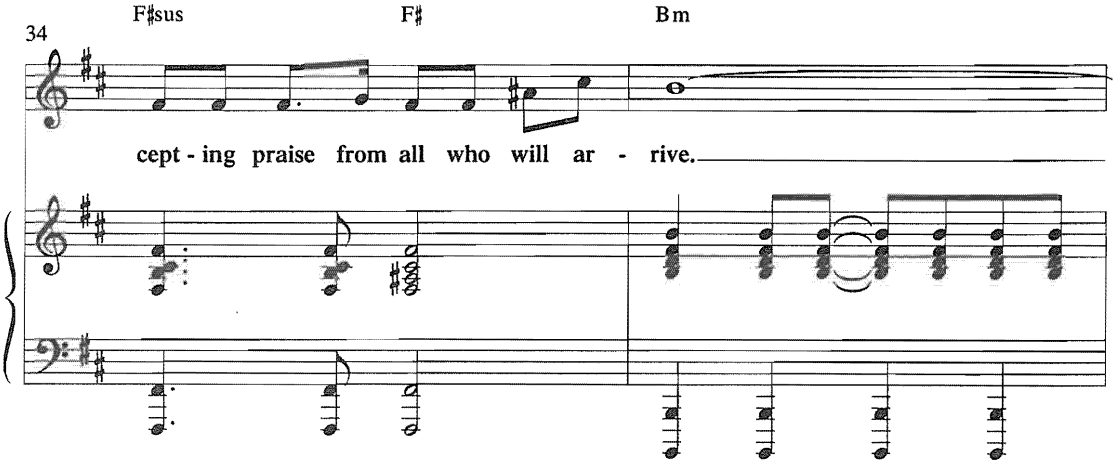
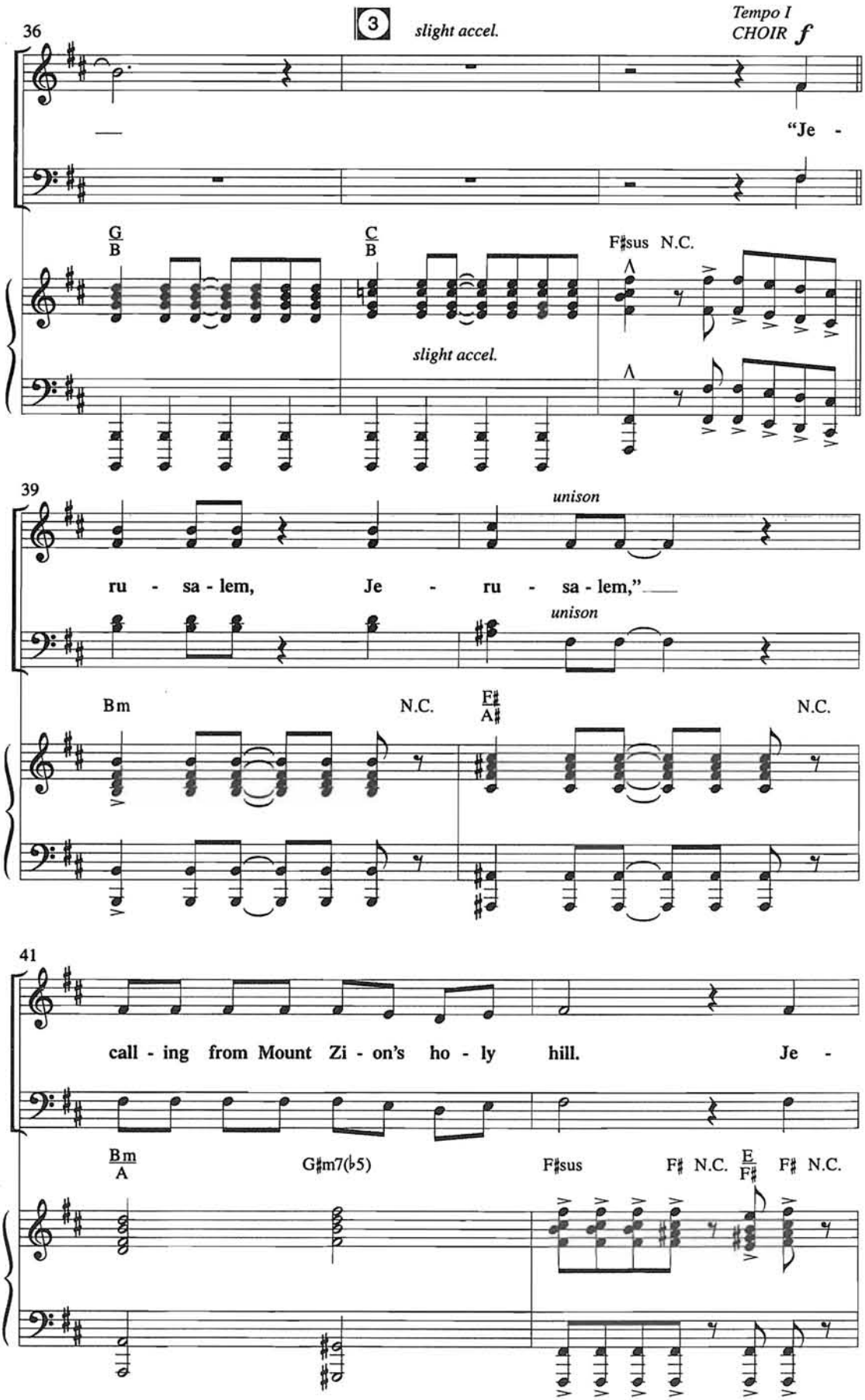

2
13
F♯unis.
F♯aug7
F♯7
Bm
Slightly Slower ♩ = 114
Female SOLO (Storyteller), freely
mp
16
A/B
The streets of Jer - u - sa - lem are
mp
18
G/B
Bm
Bm/F♯
Gmaj7
like an emp - ty stage
wait - ing for the ac - tors to ap -
20
F♯sus
F♯sus7(♭9)
F♯
F♯7
pear.
The

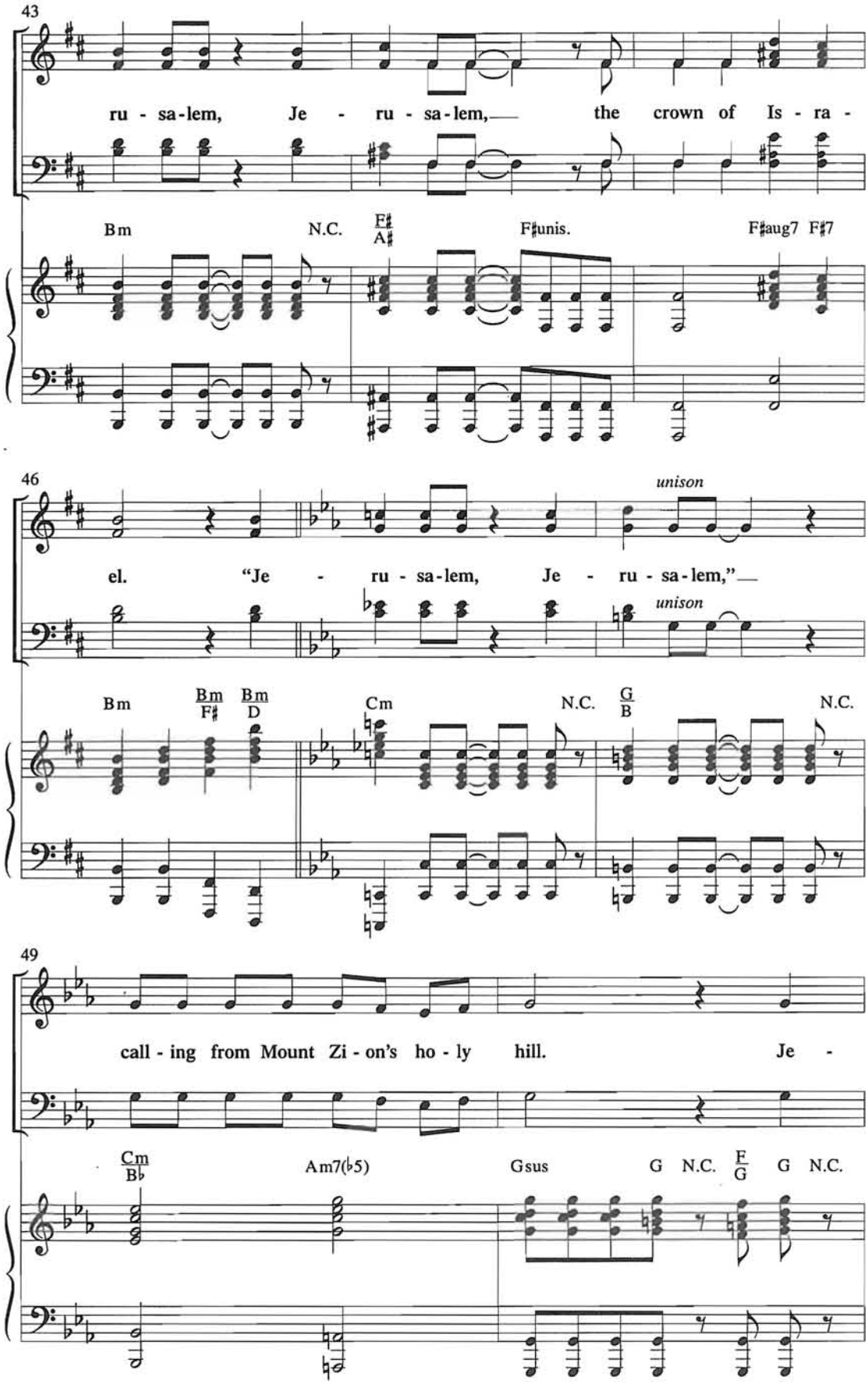

22
Bm
A/B
G/B
Bm
com - mon-ers, the Phar - i-sees, the heart-less Ro - man guard, all
24
Bm/F♯
F♯
Bm
play - ing out a part a - gain this year.
26
F♯/B
Bm
A/B
The sounds of the Pass - o - ver are
28
G/B
Bm
Bm/F♯
Gmaj7
heard on ev - 'ry street. The court-yard at the tem - ple is a -

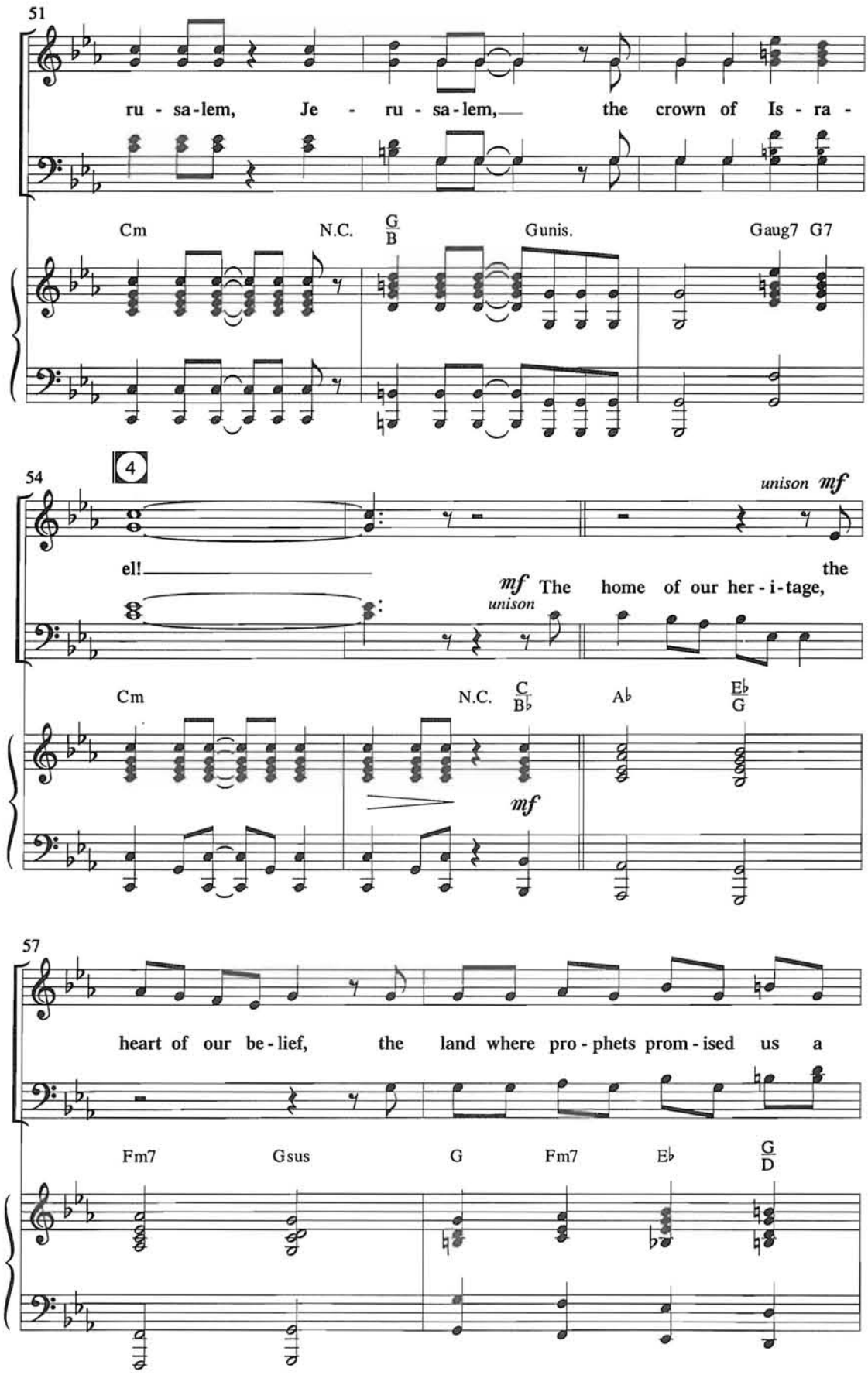

30
F♯sus
F♯sus7(♭9)
F♯
F♯7
live;
The

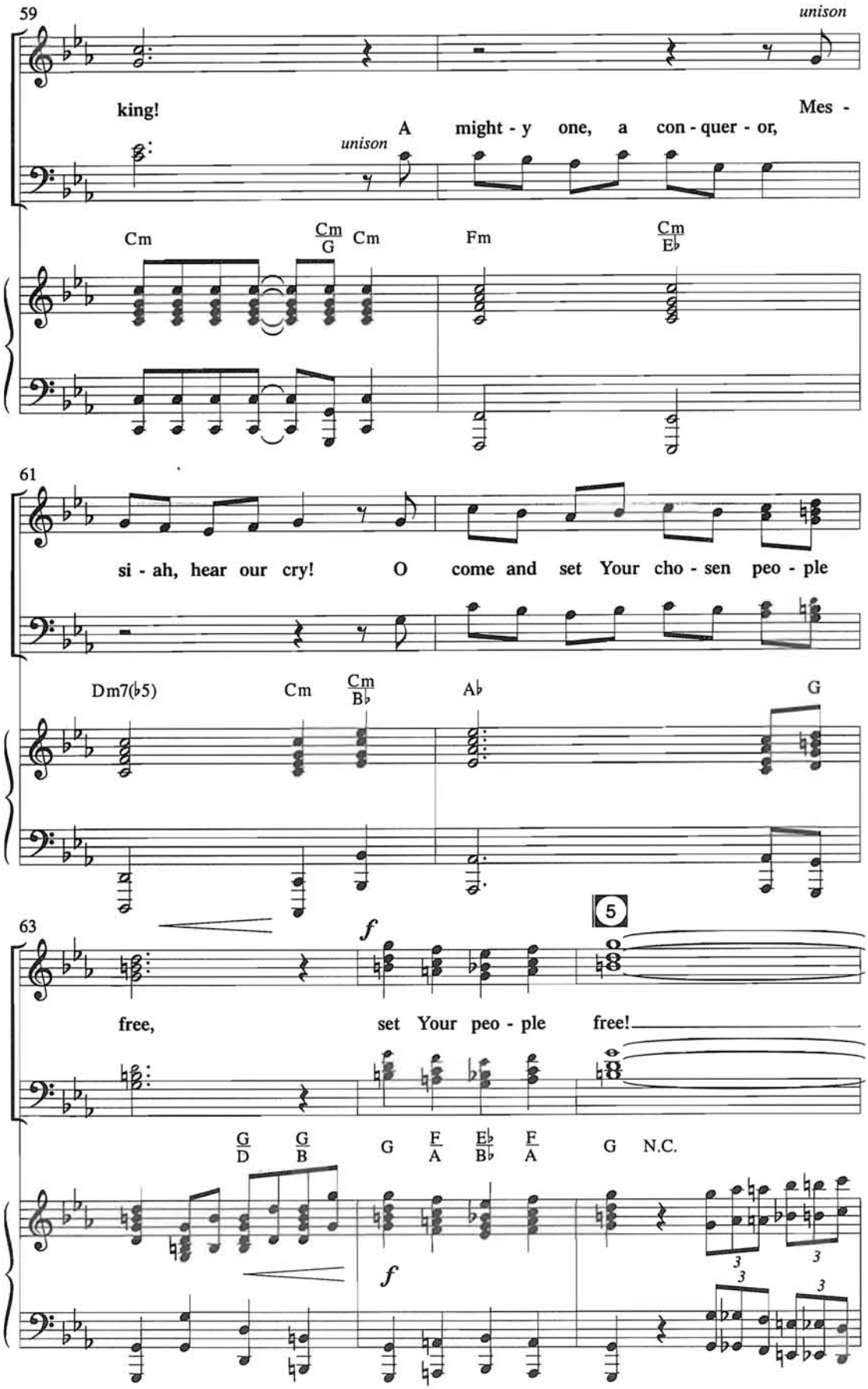

32
Bm
A/B
G/B
N.C.
Bm
roy - al court of Ju - dea, the San - he - drin stand - ing by ac -

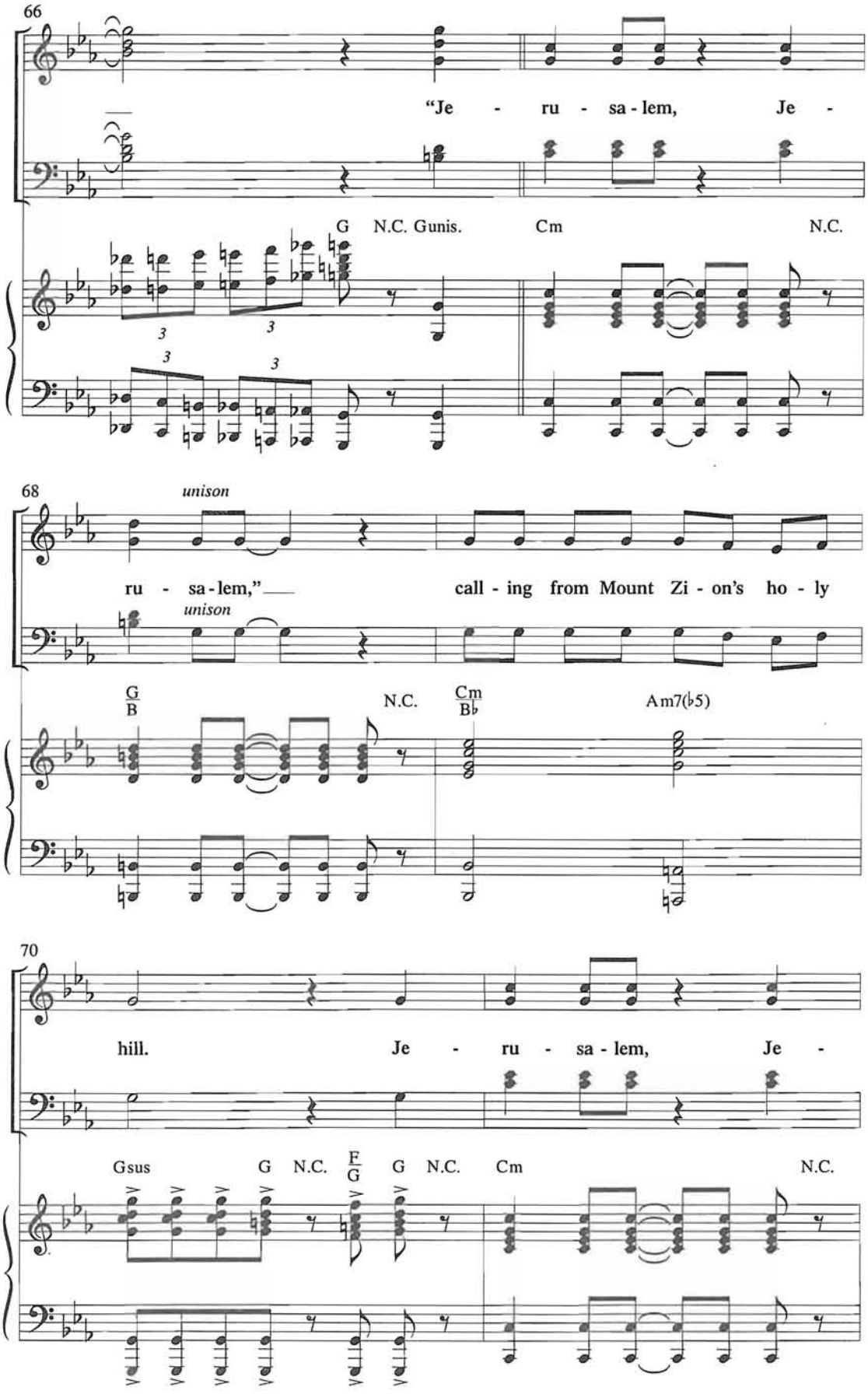

34
F♯sus
F♯
Bm
cept - ing praise from all who will ar - rive.

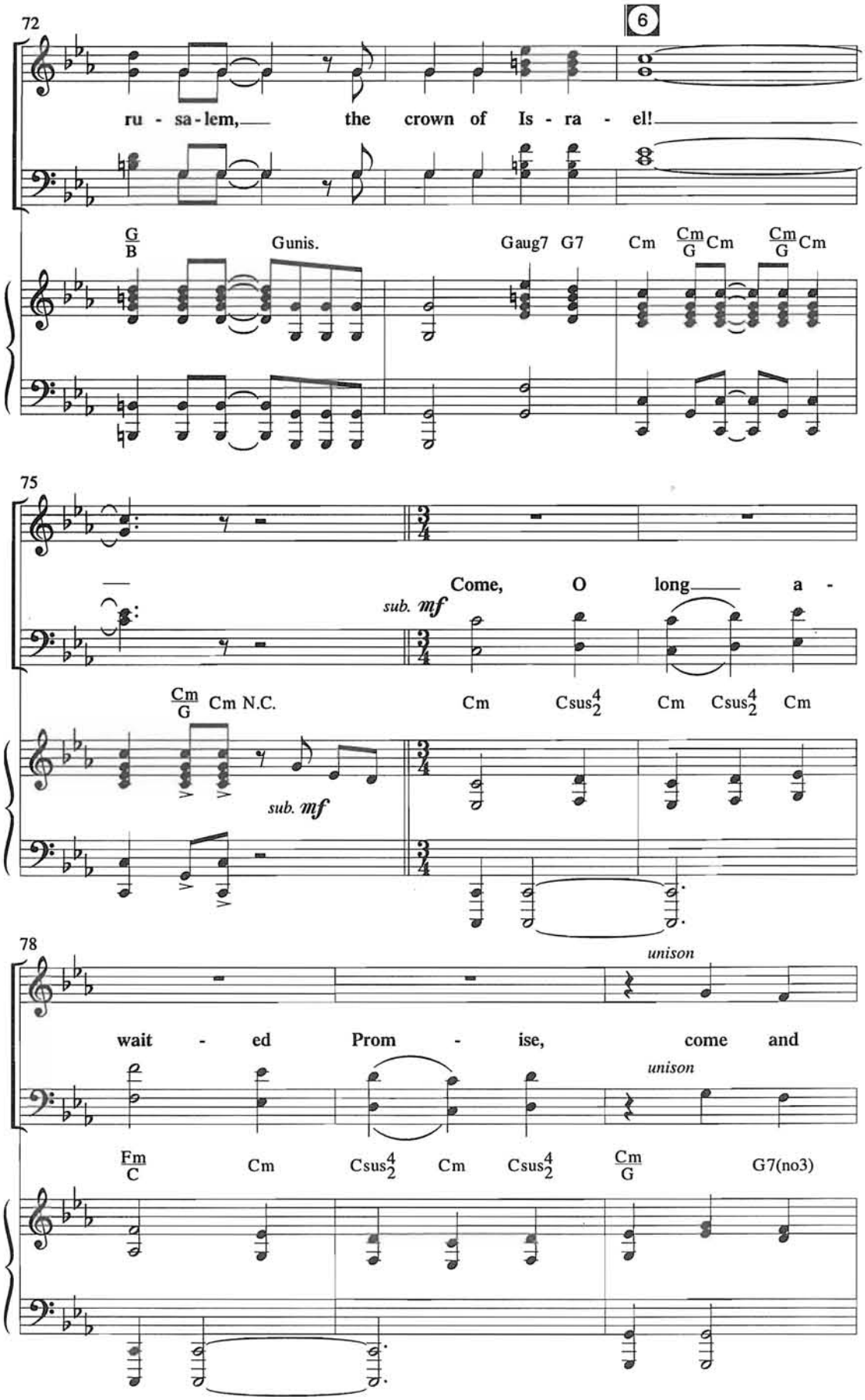

36
3
slight accel.
Tempo I
CHOIR f
"Je -
G/B
C/B
F♯sus N.C.
slight accel.
39
unison
ru - sa - lem, Je - ru - sa - lem,"
unison
Bm
N.C.
F♯/A♯
N.C.
41
call - ing from Mount Zi - on's ho - ly hill. Je -
Bm/A
G♯m7(♭5)
F♯sus
F♯ N.C.
E/F♯
F♯ N.C.

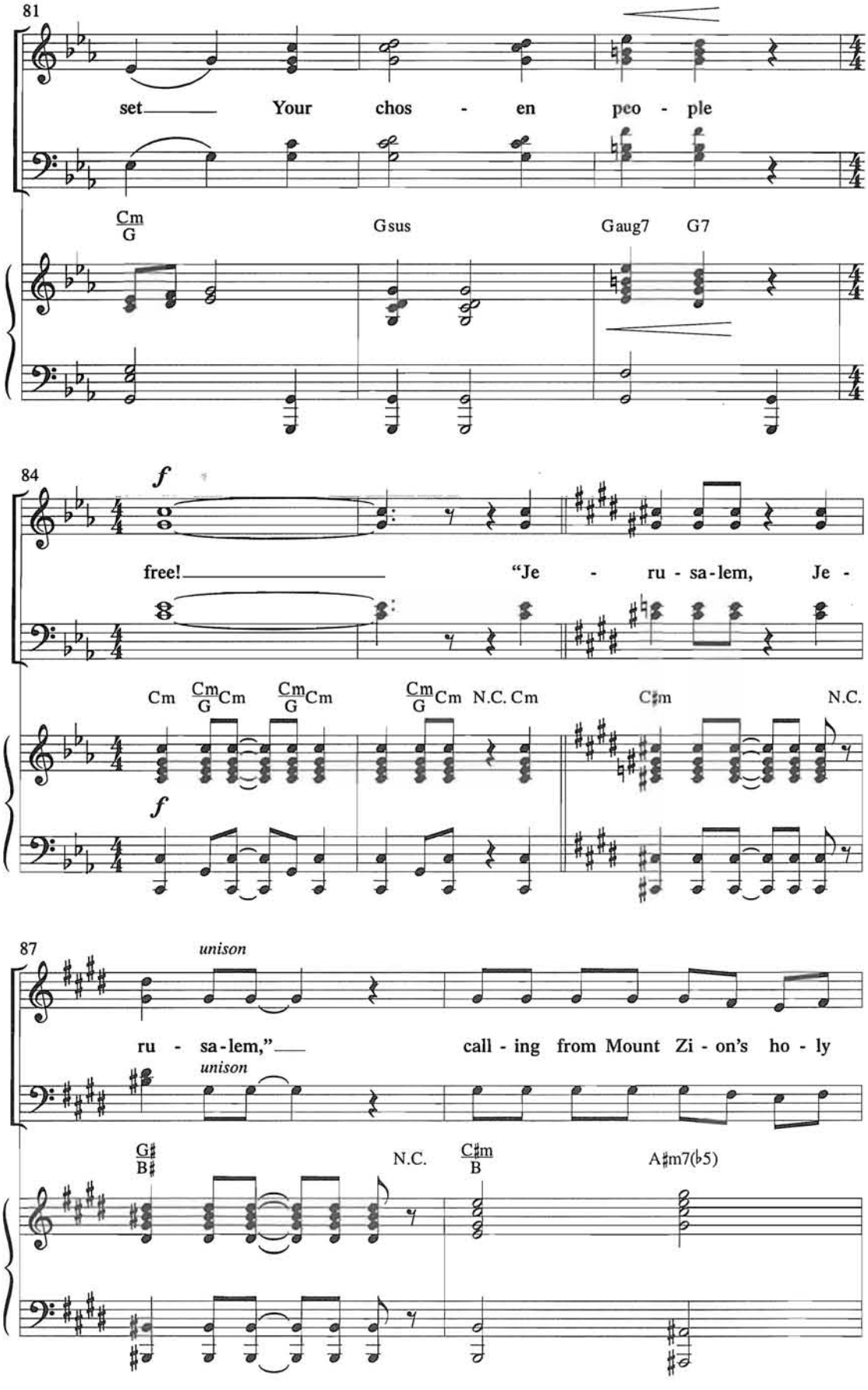

43
ru - sa-lem, Je - ru - sa-lem, the crown of Is - ra -
Bm
N.C.
F♯/A♯
F♯unis.
F♯aug7 F♯7
46
unison
el. "Je - ru - sa-lem, Je - ru - sa-lem,"
unison
Bm
Bm/F♯
Bm/D
Cm
N.C.
G/B
N.C.
49
call - ing from Mount Zi - on's ho - ly hill. Je -
Cm/B♭
Am7(♭5)
Gsus
G
N.C.
F/G
G
N.C.

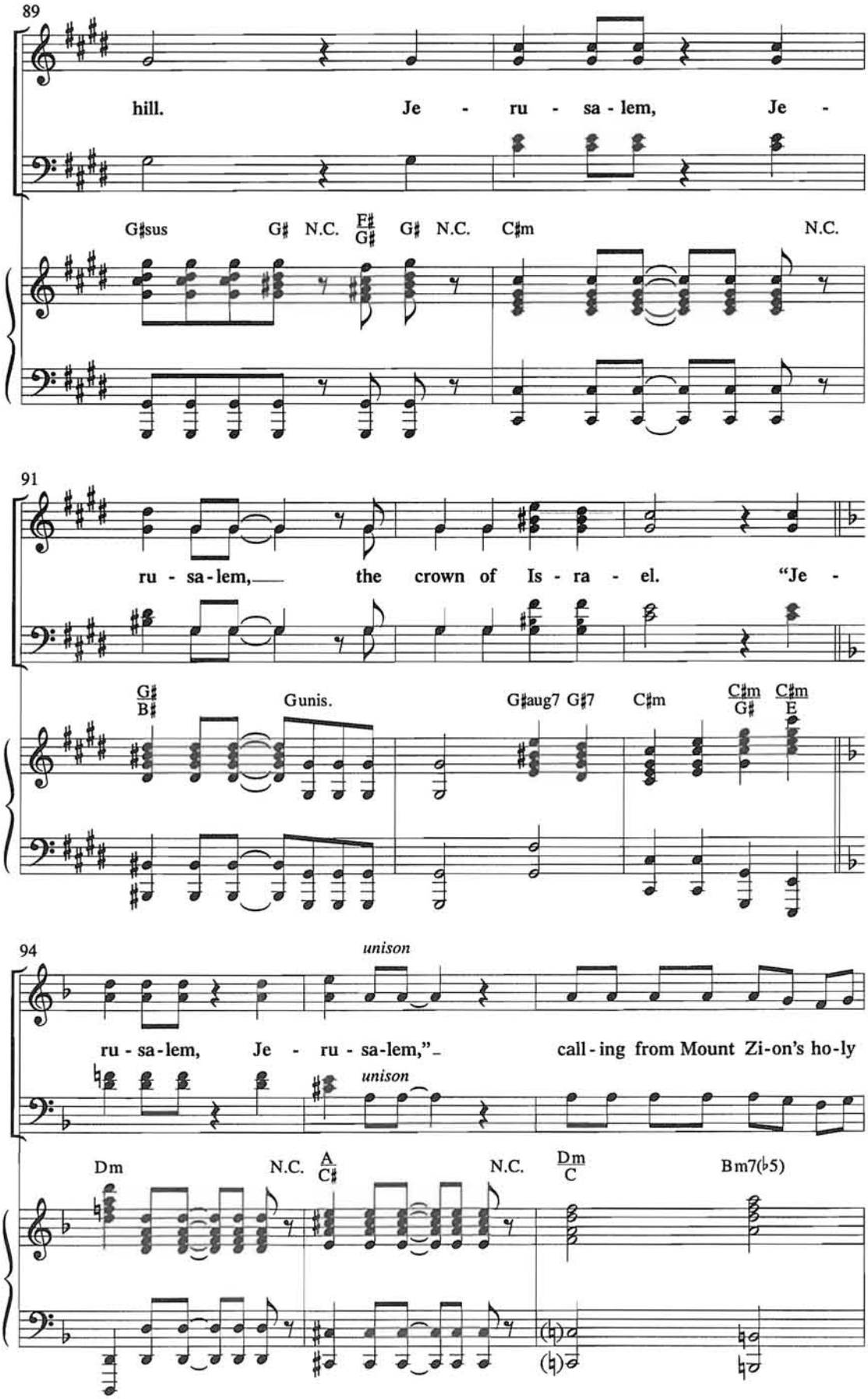

51
ru - sa - lem, Je - ru - sa - lem, the crown of Is - ra -
Cm
N.C.
G/B
Gunis.
Gaug7 G7
54
4
unison mf
el! the
mf The home of our her - i - tage,
unison
Cm
N.C.
C/B♭
A♭
E♭/G
mf
57
heart of our be - lief, the land where pro - phets prom - ised us a
Fm7
Gsus
G
Fm7
E♭
G/D

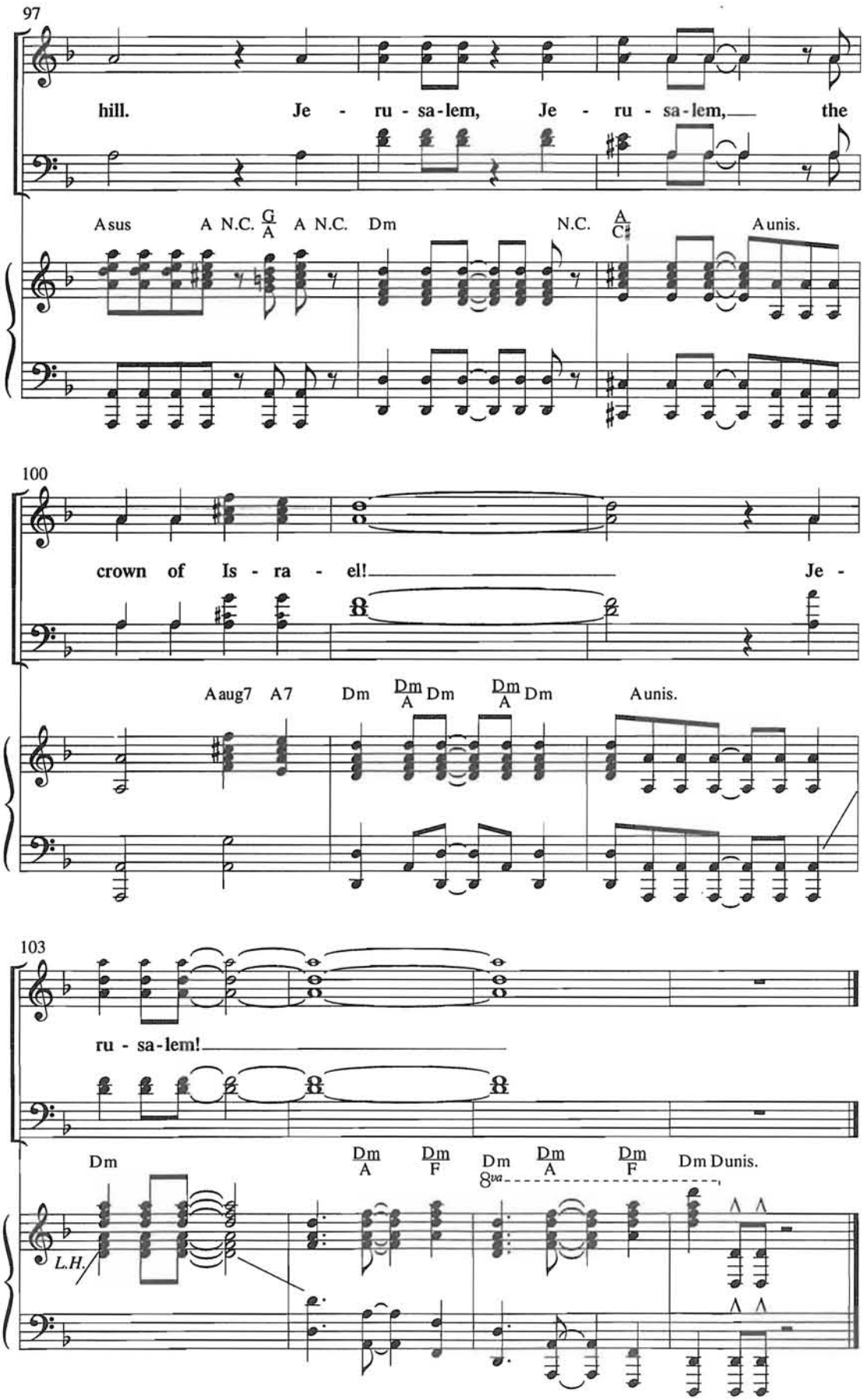

59
unison
king!
Mes -
unison
A
might - y one, a con - quer - or,
Cm
Cm/G
Cm
Fm
Cm/E♭
61
si - ah, hear our cry!
O come and set Your cho - sen peo - ple
Dm7(♭5)
Cm
Cm/B♭
A♭
G
63
f
5
free,
set Your peo - ple free!
G/D
G/B
G
F/A
E♭/B♭
F/A
G
N.C.
f


66
"Je - ru - sa - lem, Je -
G N.C. Gunis. Cm N.C.
68
unison
ru - sa - lem," call - ing from Mount Zi - on's ho - ly
unison
G/B N.C. Cm/B♭ Am7(♭5)
70
hill. Je - ru - sa - lem, Je -
Gsus G N.C. F/G G N.C. Cm N.C.


72
6
ru - sa - lem, the crown of Is - ra - el!
G/B
Gunis.
Gaug7 G7
Cm
Cm/G Cm
Cm/G Cm
75
Come, O long a -
sub. mf
Cm/G Cm N.C.
Cm
Csus4/2
Cm
Csus4/2
Cm
sub. mf
78
unison
wait - ed Prom - ise, come and
unison
Fm/C
Cm
Csus4/2
Cm
Csus4/2
Cm/G
G7(no3)


81
set Your chos - en peo - ple
Cm/G
Gsus
Gaug7
G7
84
f
free! "Je - ru - sa - lem, Je -
Cm
Cm/G Cm
Cm/G Cm
Cm/G Cm
N.C. Cm
C♯m
N.C.
f
87
unison
ru - sa - lem," call - ing from Mount Zi - on's ho - ly
unison
G♯/B♯
N.C.
C♯m/B
A♯m7(♭5)


89
hill. Je - ru - sa - lem, Je -
G♯sus G♯ N.C. F♯/G♯ G♯ N.C. C♯m N.C.
91
ru - sa - lem, the crown of Is - ra - el. "Je -
G♯/B♯ Gunis. G♯aug7 G♯7 C♯m C♯m/G♯ C♯m/E
94
unison
ru - sa - lem, Je - ru - sa - lem," call - ing from Mount Zi - on's ho - ly
unison
Dm N.C. A/C♯ N.C. Dm/C Bm7(♭5)


97
hill. Je - ru - sa - lem, Je - ru - sa - lem, the
Asus A N.C. G/A A N.C. Dm N.C. A/C♯ Aunis.
100
crown of Is - ra - el! Je -
Aaug7 A7 Dm Dm/A Dm Dm/A Dm Aunis.
103
ru - sa - lem!
Dm Dm/A Dm/F Dm Dm/A Dm/F Dm Dunis.
8va
L.H.

(As "The Crown of Israel" ends, Nicodemus and Joseph stand on a street, nodding as they accept the adulation of the people. Nicodemus' nod is larger and more ostentatious than Joseph's, and Joseph notices this.)

(music begins to "The Crown of Israel Underscore")

JOSEPH OF ARIMATHEA: *(admiringly)* **Your nod is especially condescending today.**

NICODEMUS: **My what?**

JOSEPH OF ARIMATHEA: **Your nod.** *(demonstrates Nicodemus' grand nod)* **I mean, when we were simply Pharisees, you had a good nod.**

NICODEMUS: *(now playing along, good-naturedly)* **Not great?**

JOSEPH OF ARIMATHEA: **No. Sorry. But now that we've risen to the Sanhedrin, your nod has risen to the occasion. You must be proud.**

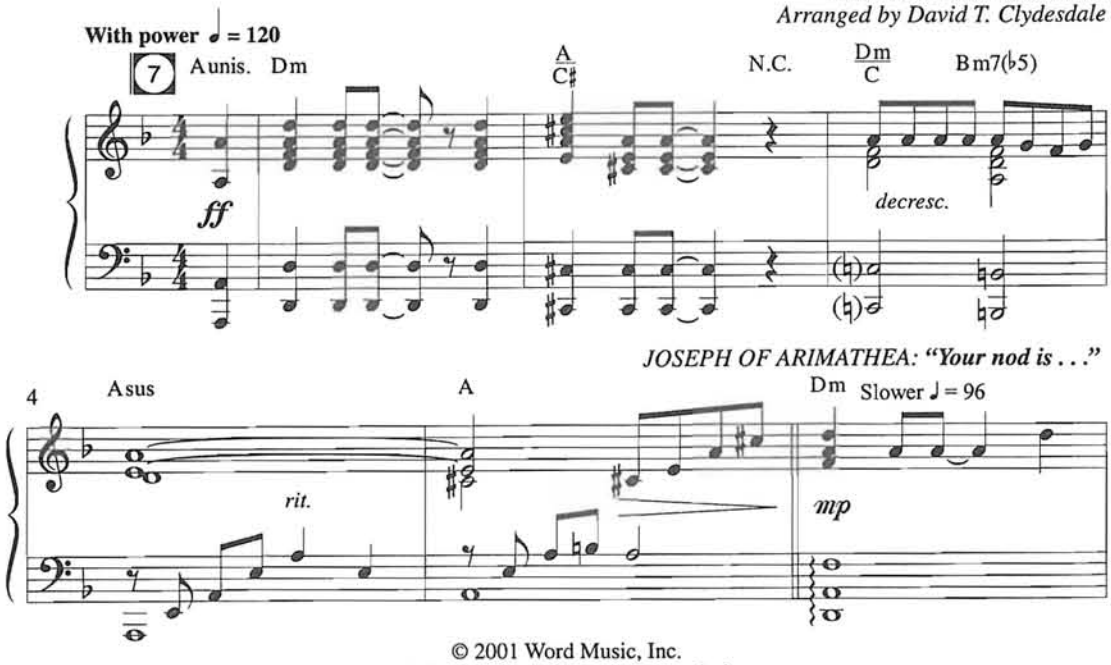
NICODEMUS: **Apparently you think I am. I've noticed you've added a flourish yourself.** *(Joseph looks away uncomfortably)* **What happened to you and me? We used to mock people like us. All we wanted was a Messiah. Have we gotten old?**

JOSEPH OF ARIMATHEA: **Or just comfortable, Nicodemus?** *(pause)* **If the Messiah came today, what would happen to us?**

(music to "The Crown of Israel Underscore" ends, dialogue continues on next page)

The Crown of Israel Underscore

DAVID T. CLYDESDALE
Arranged by David T. Clydesdale



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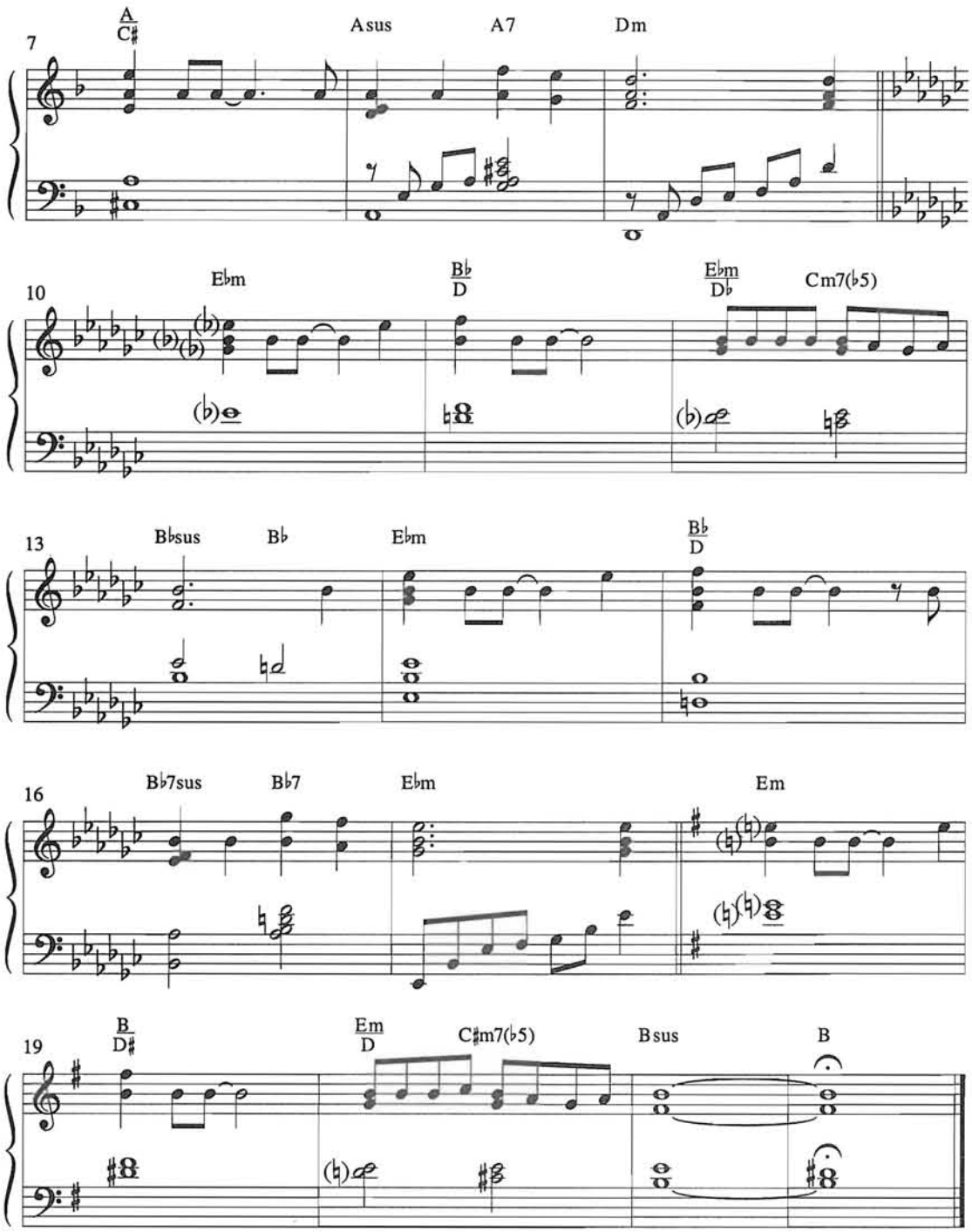

NICODEMUS: **You mean us, or our position in society?** *(Joseph looks away)* **I don't know. I doubt it's something we'll have to worry about in our lifetime.**

JOSEPH OF ARIMATHEA: **Well, the people believe He's near.**

NICODEMUS: *(sarcastically)* **I'm getting tired of hearing about John the Baptist.**

JOSEPH OF ARIMATHEA: **They're following him! Turning back to God! They're . . . they're out in the desert being baptized!**

NICODEMUS: *(looking away)* **They're deluded. Even John says he's not the Messiah.**

JOSEPH OF ARIMATHEA: **No, but he says the Messiah is near. And they're getting ready for Him.** *(pause, then with self-derision)* **You know, it's not that we've gotten old or comfortable! I'm afraid we want the admiration of the people more than we want the Messiah!**

NICODEMUS: **Are you crazy? They don't admire us; they resent us. They're just like we were. That's why they search for a Messiah—they want freedom.**

JOSEPH OF ARIMATHEA: **From the Romans?**

(music begins to "Prepare Ye the Way")

NICODEMUS: *(flashing with angry frustration)* **From *us*! From our rules, from the burden we load on their backs!**

JOSEPH OF ARIMATHEA: **The people expect the Messiah to throw the Romans out of Judea.**

NICODEMUS: **They're naive. I'm afraid the real Messiah will come to free the people from us,** *(spoken during the pause in meas. 11)* ***not*** **the Romans.**

Prepare Ye the Way

Words and Music by
DAVID T. CLYDESDALE
Arranged by David T. Clydesdale

With intensity ♩ = 130

8 Eunis.

NICODEMUS: "From us! . . ."

Em Esus Em

mp

E(no3) Em(2) C D Em

4

Em(2) Em/D C D/C C D C D N.C.

NICODEMUS: ". . . not the Romans."

8

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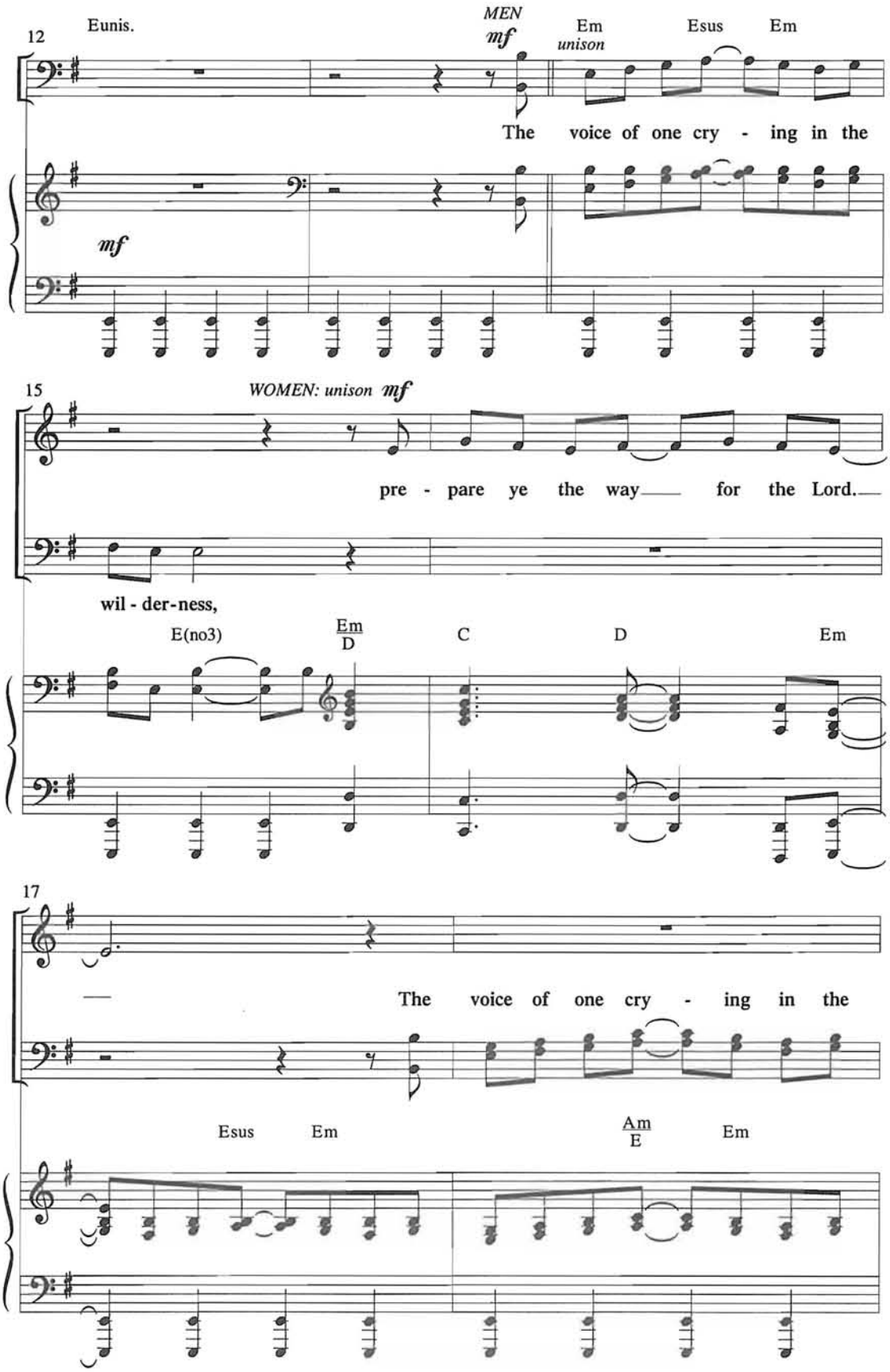
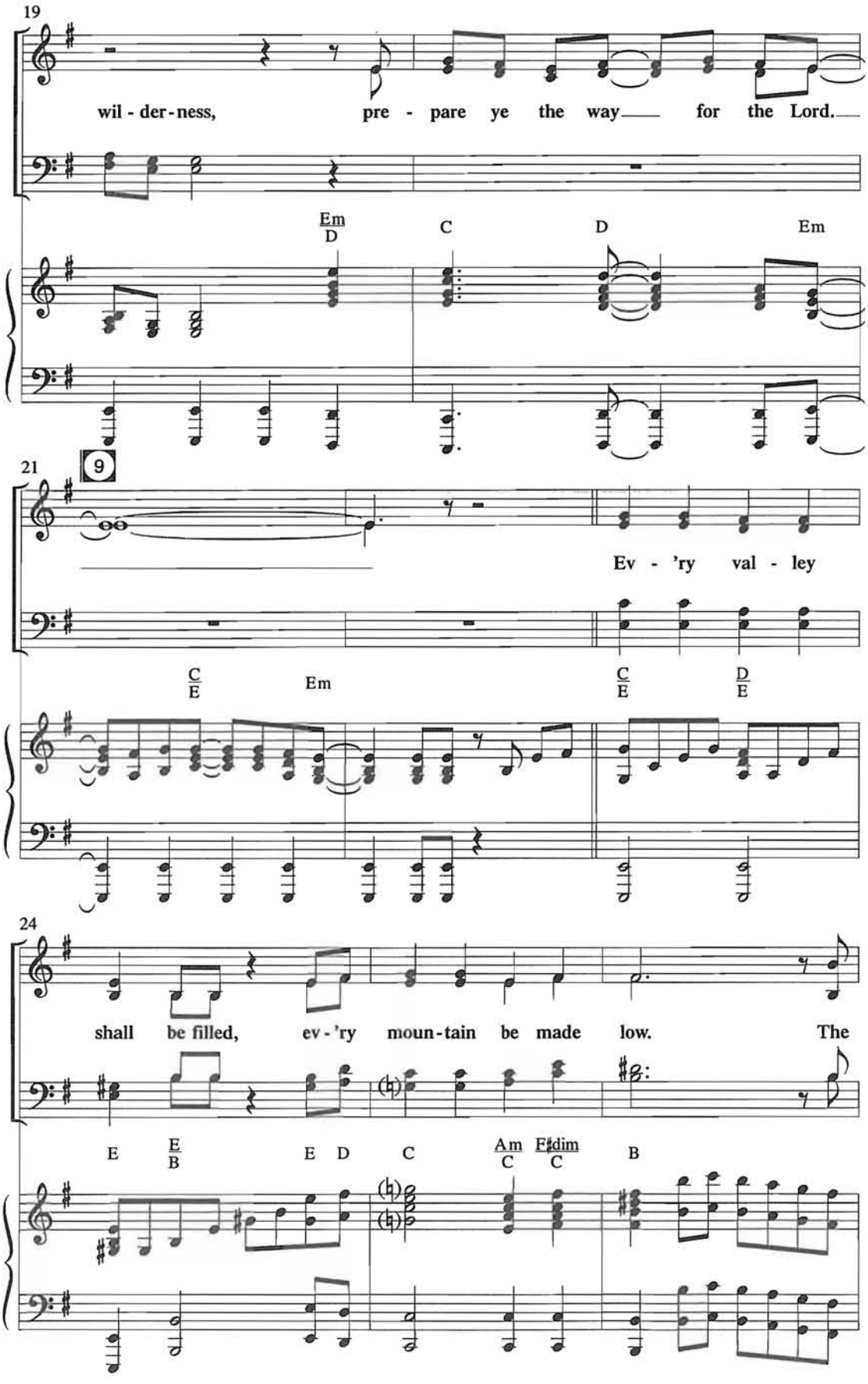
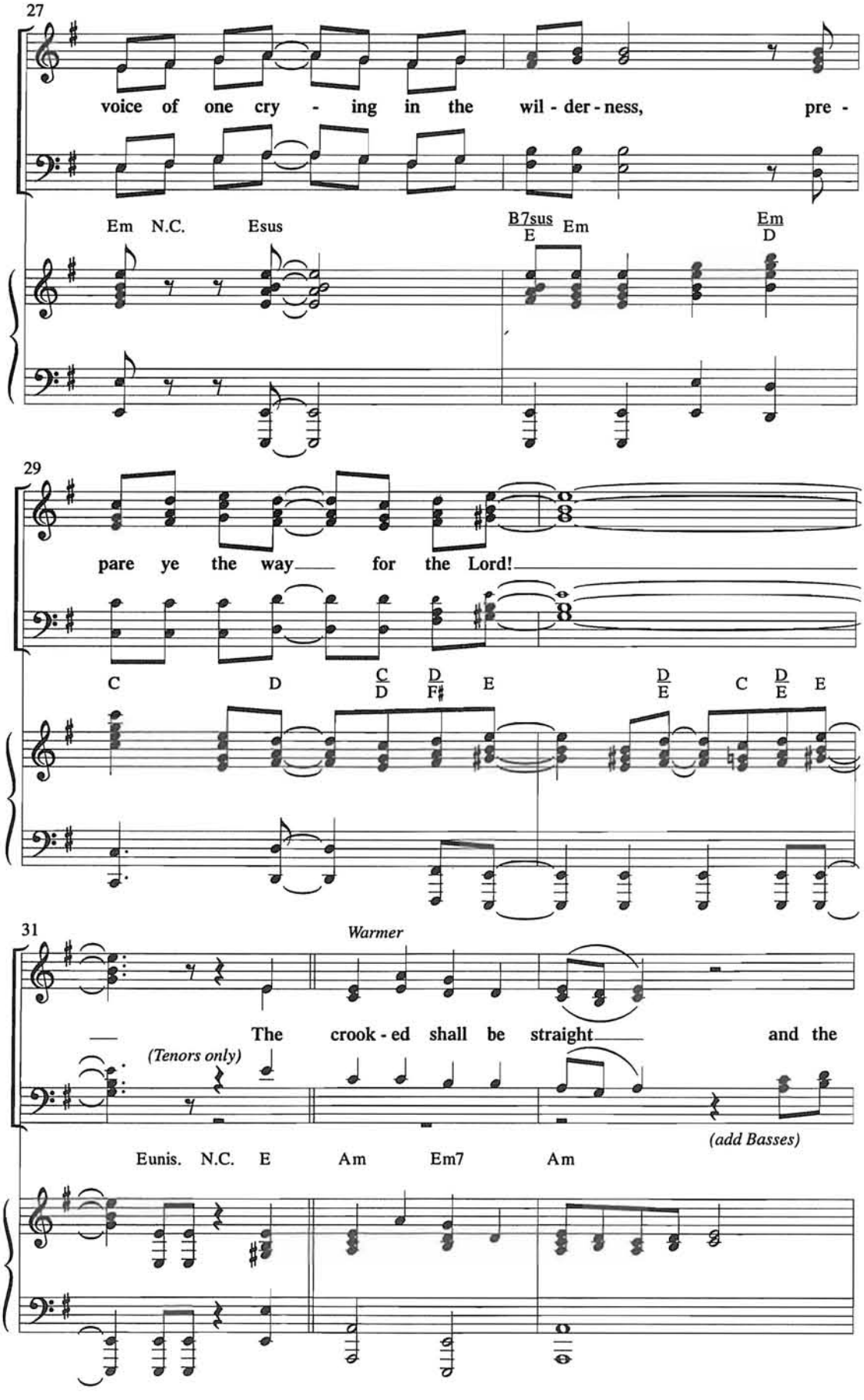
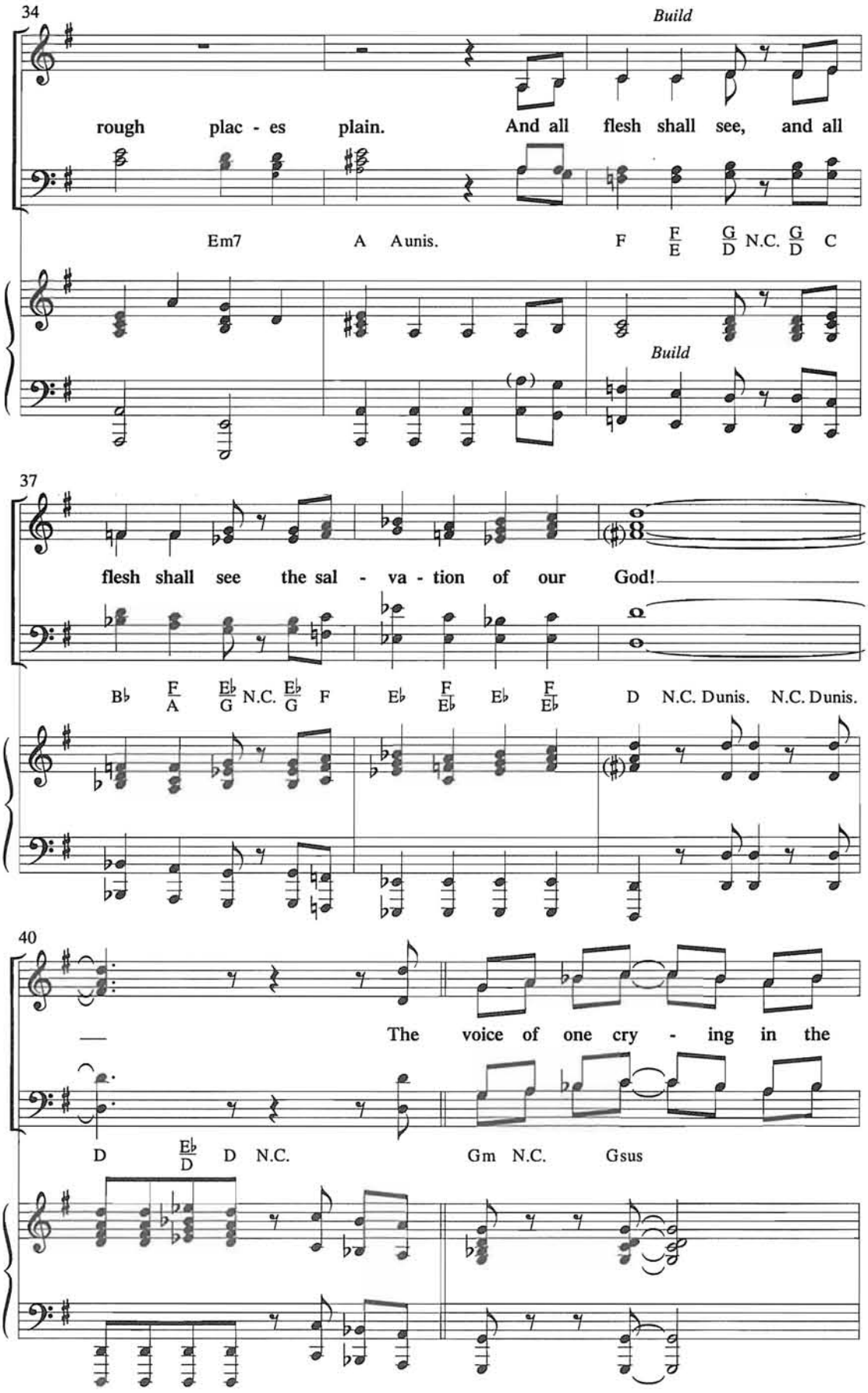
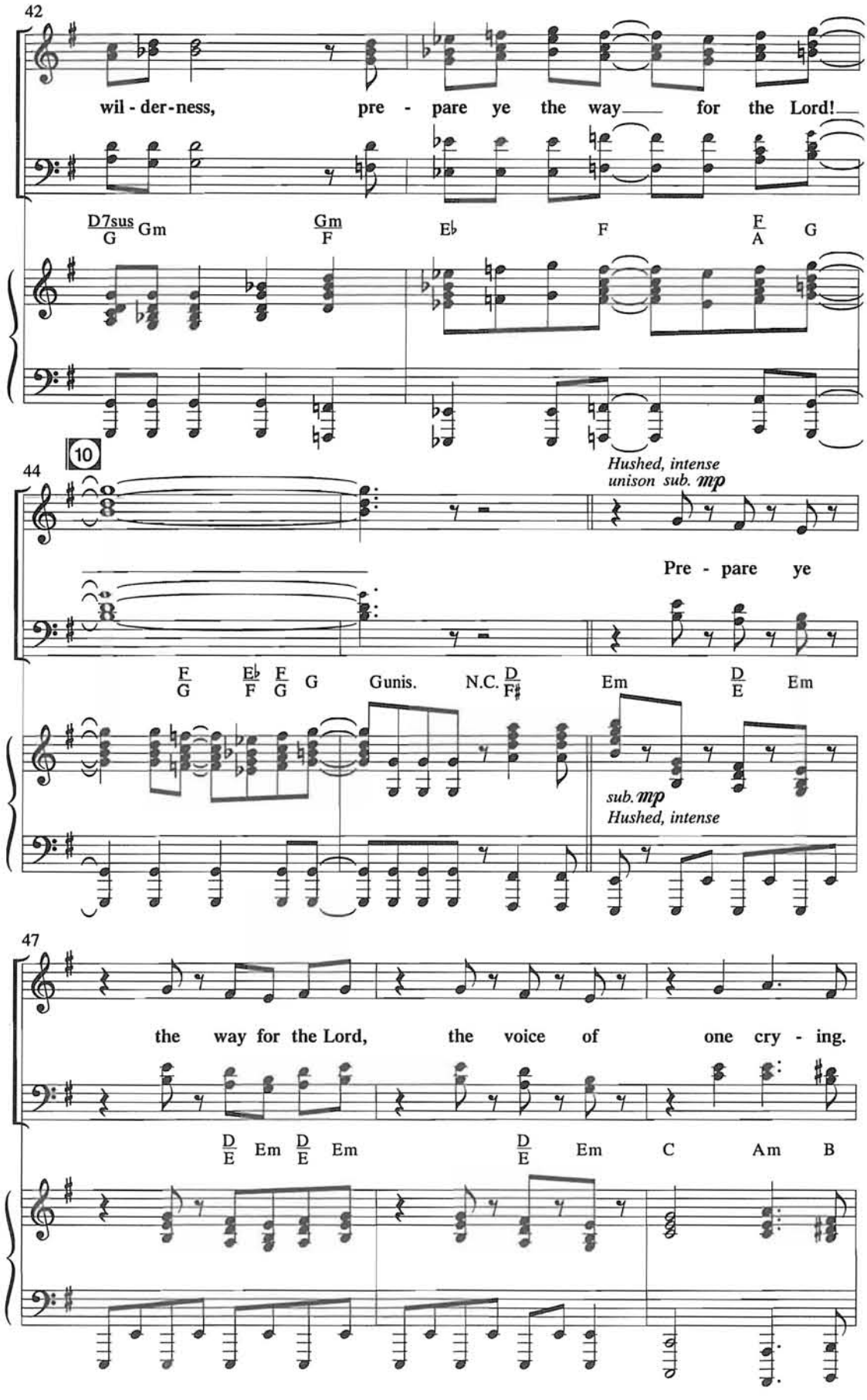
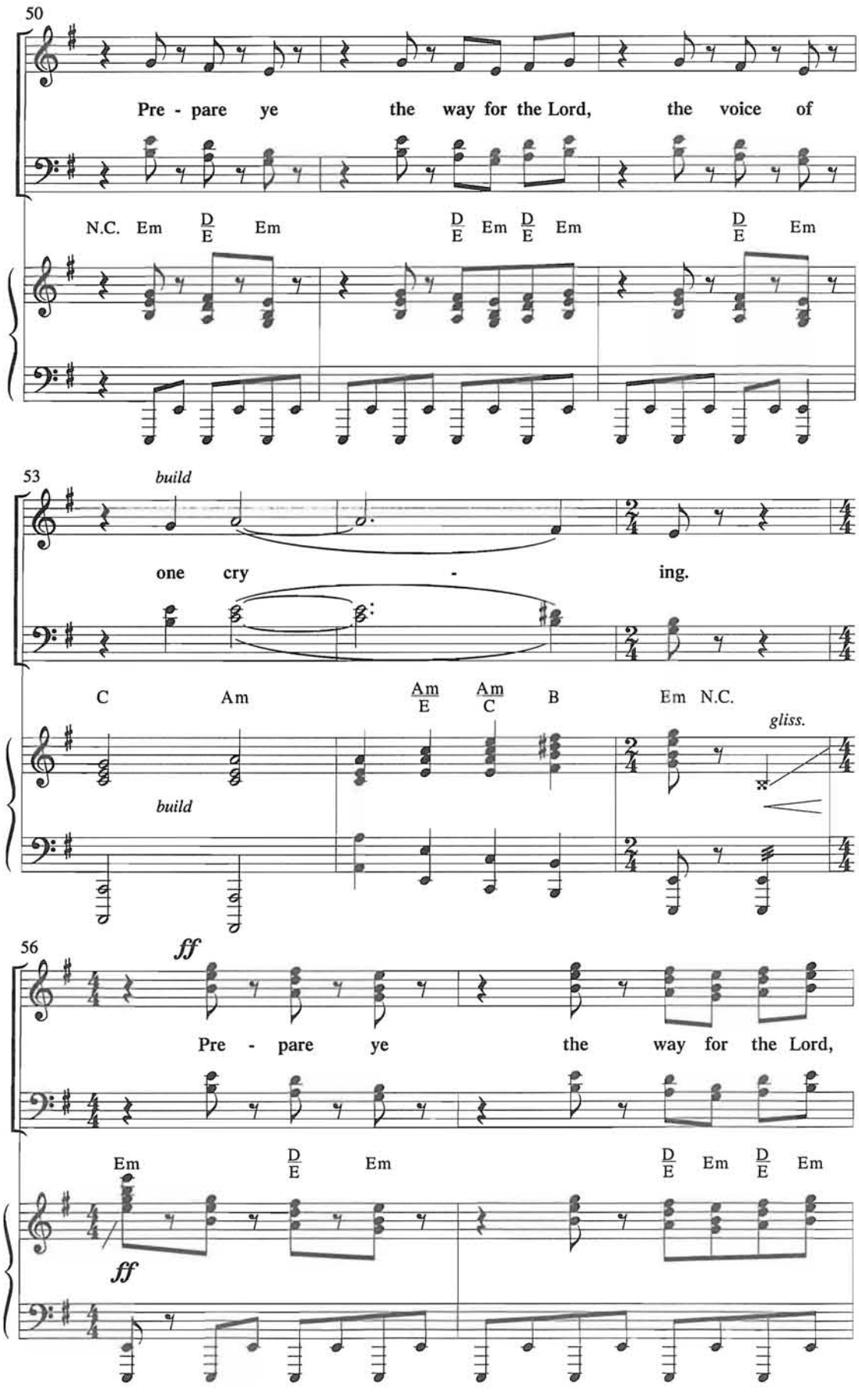

12
Eunis.
MEN
mf
Em
unison
Esus
Em
The voice of one cry - ing in the
mf
15
WOMEN: unison mf
pre - pare ye the way for the Lord.
wil - der-ness,
E(no3)
Em
D
C
D
Em
17
The voice of one cry - ing in the
Esus
Em
Am
E
Em

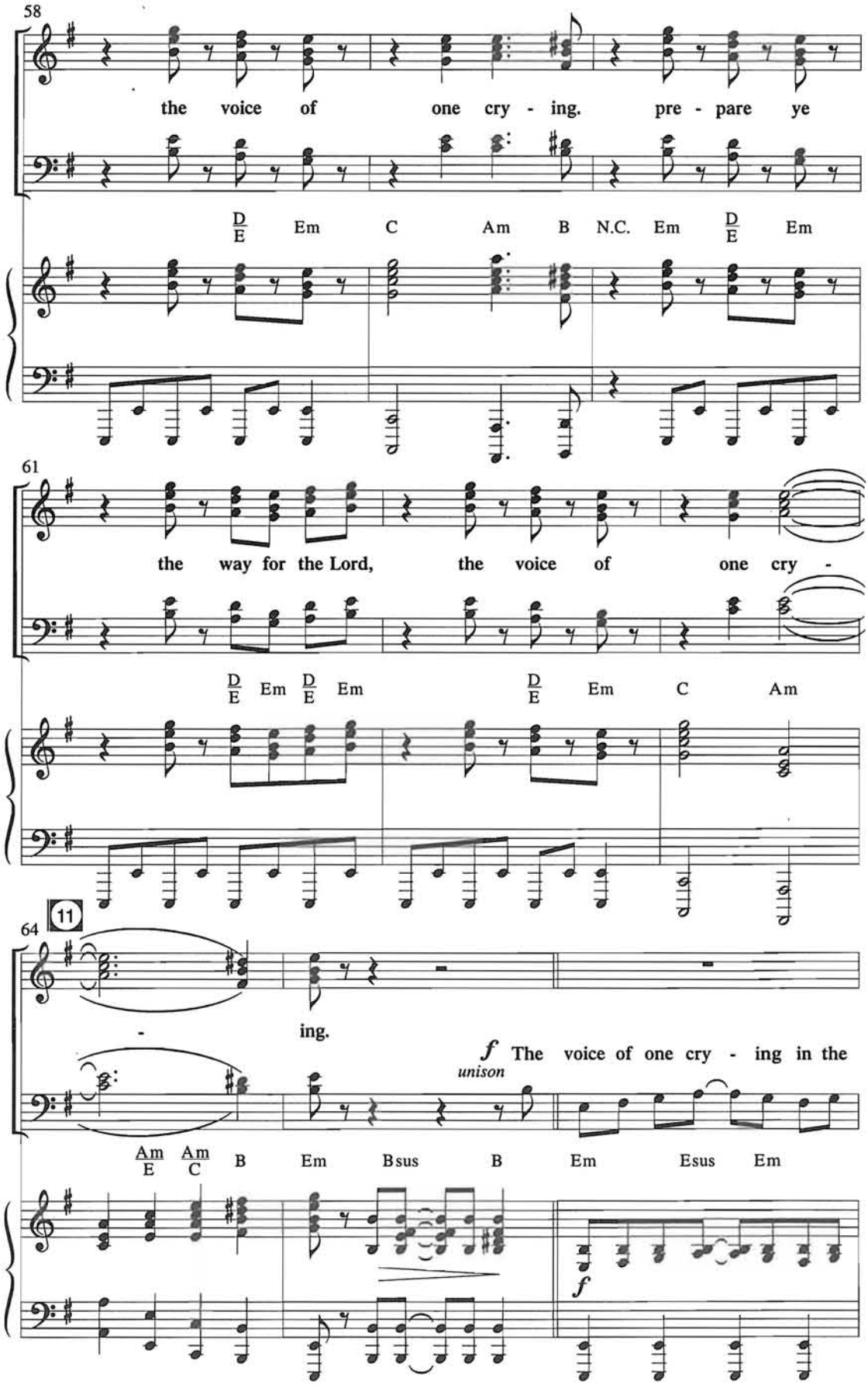

19
wil - der - ness, pre - pare ye the way for the Lord.
Em/D C D Em
21
9
Ev - 'ry val - ley
C/E Em C/E D/E
24
shall be filled, ev - 'ry moun - tain be made low. The
E E/B E D C Am/C F♯dim/C B

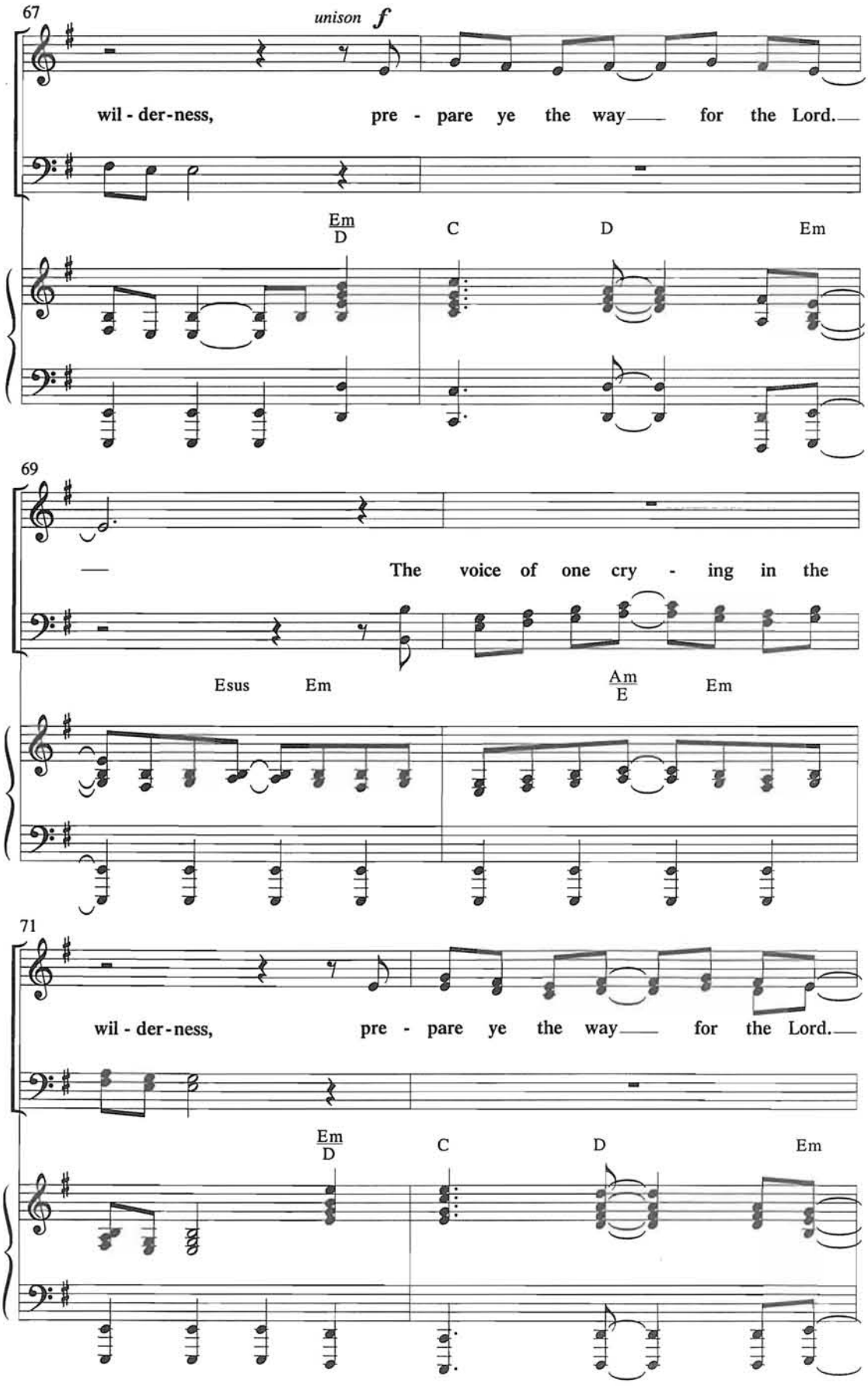

27
voice of one cry - ing in the wil - der - ness, pre -
Em N.C. Esus
B7sus E Em
Em D
29
pare ye the way for the Lord!
C D C D F♯ E D E C D E E
31
Warmer
The crook - ed shall be straight and the
(Tenors only)
(add Basses)
Eunis. N.C. E Am Em7 Am

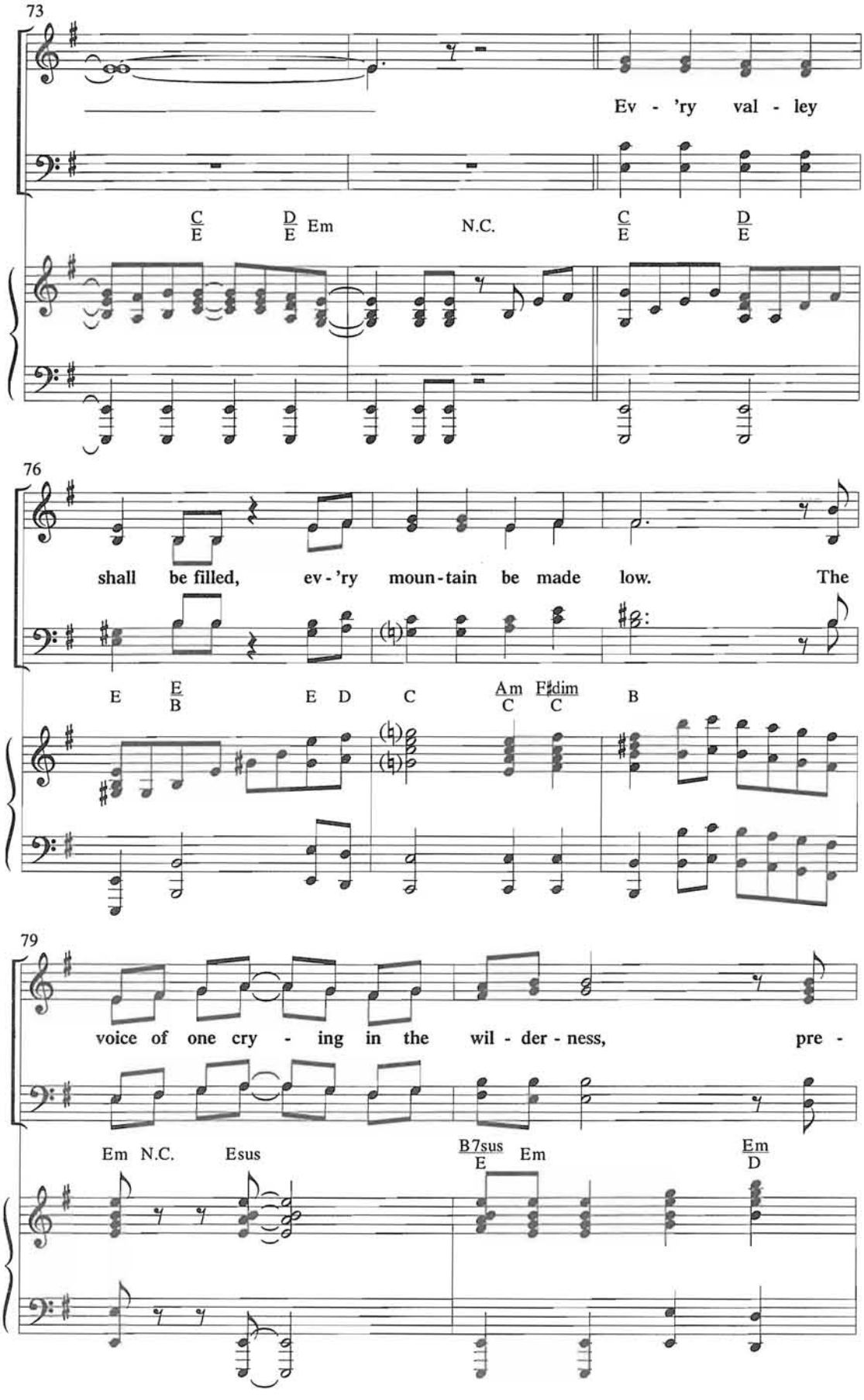

34
Build
rough plac - es plain. And all flesh shall see, and all
Em7 A Aunis. F F/E G/D N.C. G/D C
Build
37
flesh shall see the sal - va - tion of our God!
B♭ F/A E♭/G N.C. E♭/G F E♭ F/E♭ E♭ F/E♭ D N.C. Dunis. N.C. Dunis.
40
The voice of one cry - ing in the
D E♭/D D N.C. Gm N.C. Gsus

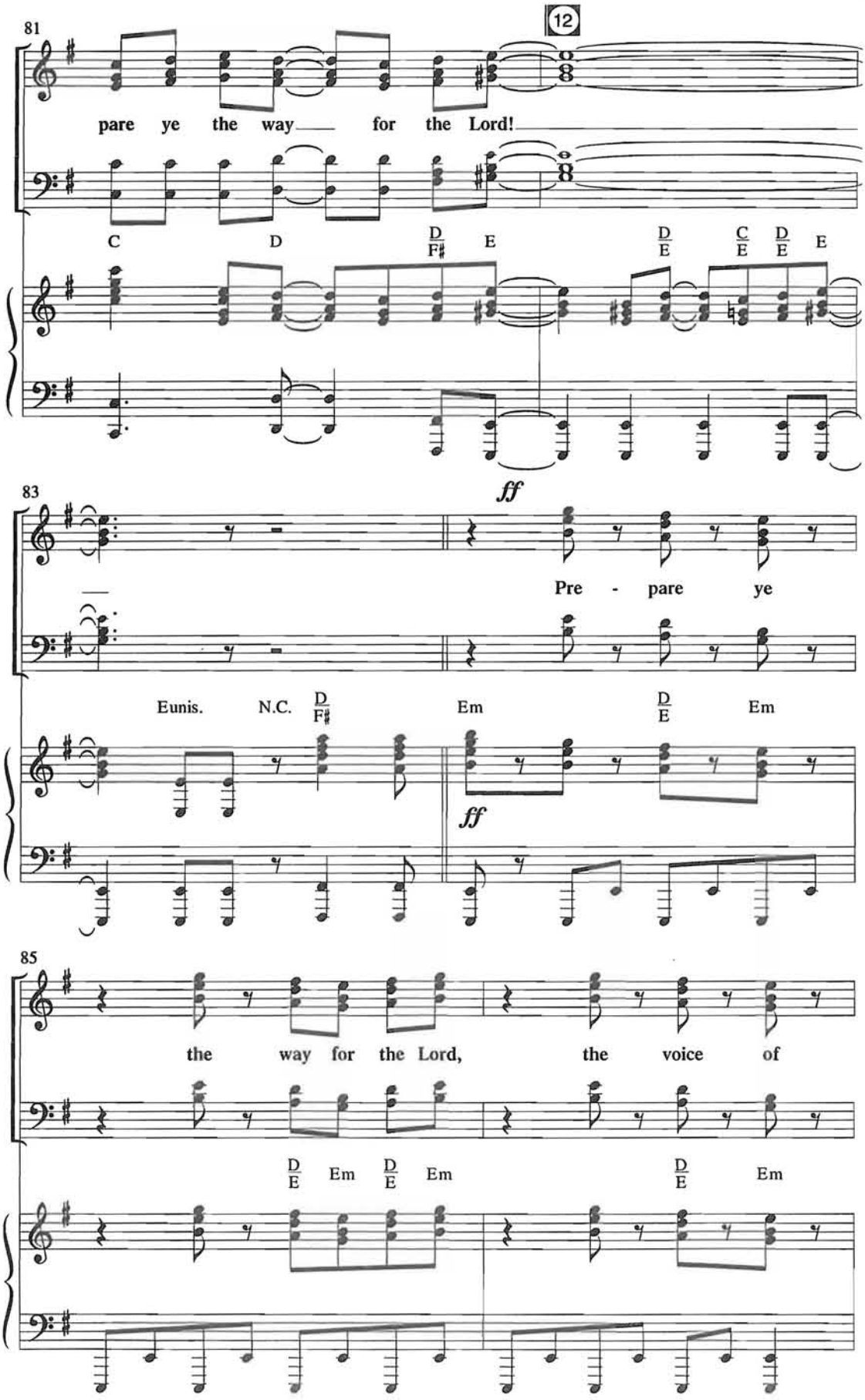

42
wil - der - ness, pre - pare ye the way for the Lord!
D7sus/G Gm Gm/F E♭ F F/A G
10
44
Hushed, intense
unison sub. mp
Pre - pare ye
F/G E♭/F F/G G Gunis. N.C. D/F♯ Em D/E Em
sub. mp
Hushed, intense
47
the way for the Lord, the voice of one cry - ing.
D/E Em D/E Em D/E Em C Am B

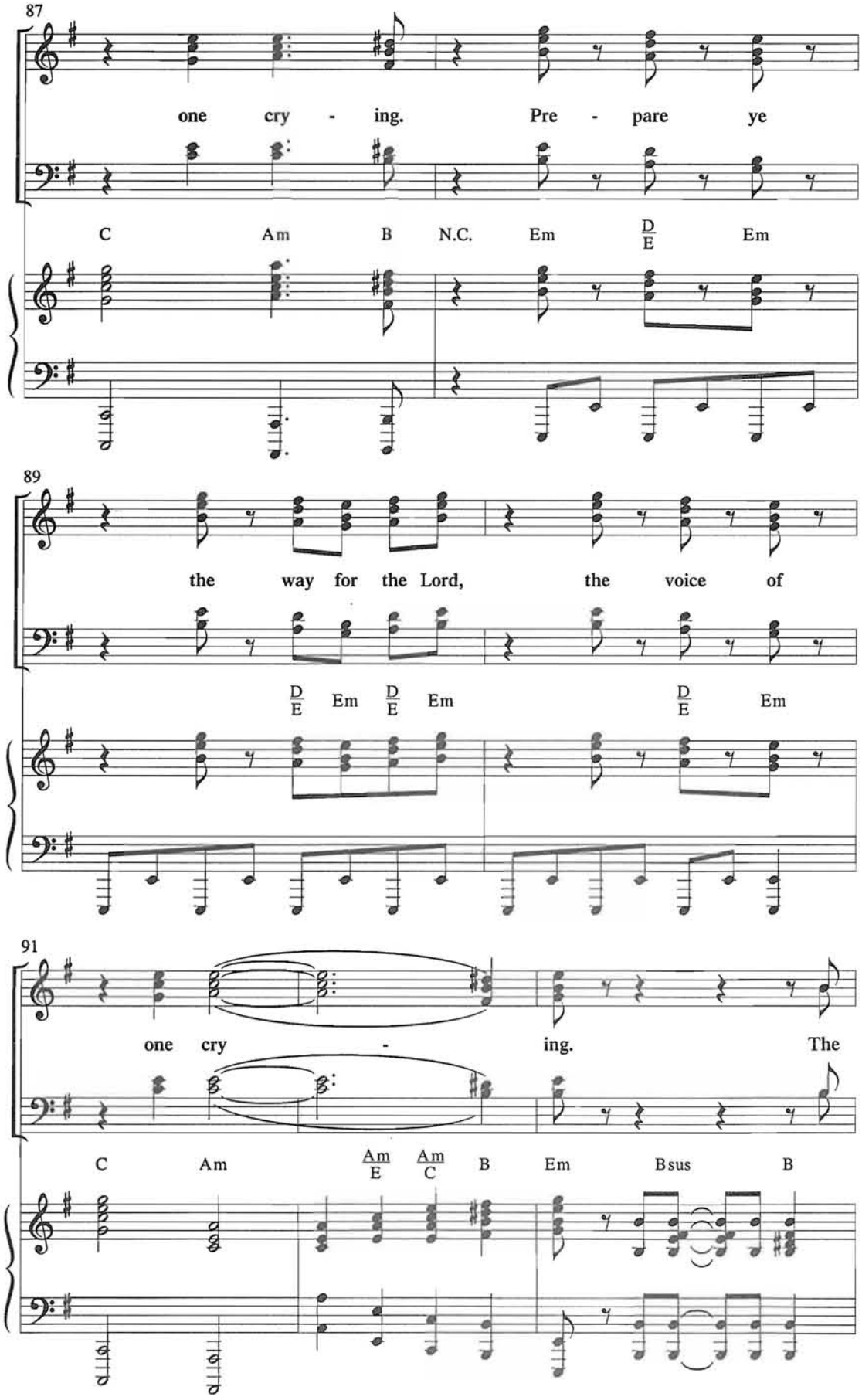

50
Pre - pare ye the way for the Lord, the voice of
N.C. Em D/E Em D/E Em D/E Em D/E Em
53
build
one cry - ing.
C Am Am/E Am/C B Em N.C.
gliss.
build
56
ff
Pre - pare ye the way for the Lord,
Em D/E Em D/E Em D/E Em
ff

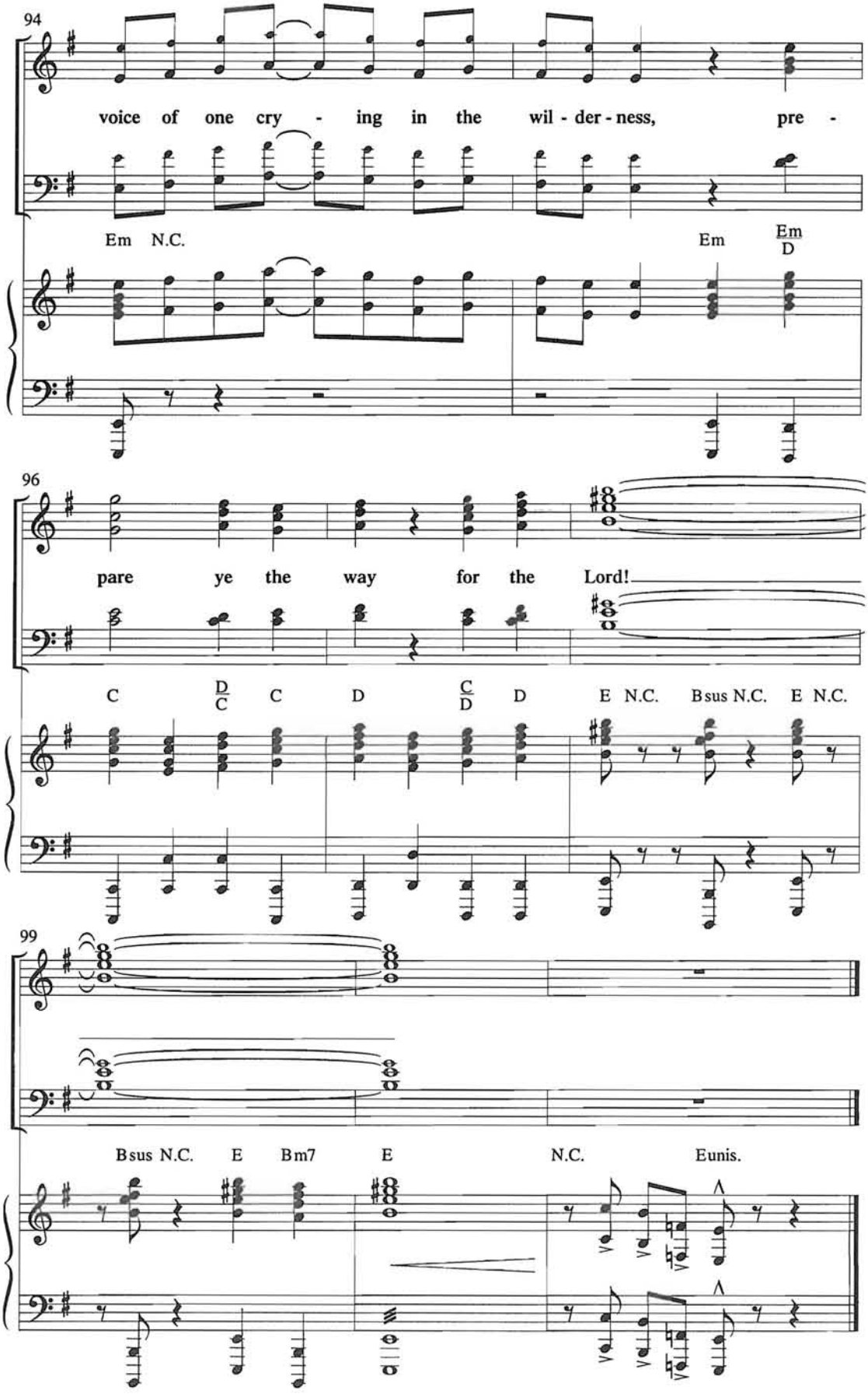

58
the voice of one cry - ing. pre - pare ye
D/E Em C Am B N.C. Em D/E Em
61
the way for the Lord, the voice of one cry -
D/E Em D/E Em D/E Em C Am
64
11
- ing.
f The voice of one cry - ing in the
unison
Am/E Am/C B Em Bsus B Em Esus Em
f


67
unison f
wil - der - ness, pre - pare ye the way for the Lord.
Em/D C D Em
69
The voice of one cry - ing in the
Esus Em Am/E Em
71
wil - der - ness, pre - pare ye the way for the Lord.
Em/D C D Em


73
Ev - 'ry val - ley
C/E D/E Em N.C. C/E D/E
76
shall be filled, ev - 'ry moun - tain be made low. The
E E/B E D C Am/C F♯dim/C B
79
voice of one cry - ing in the wil - der - ness, pre -
Em N.C. Esus B7sus/E Em Em/D


81
12
pare ye the way for the Lord!
C D D/F♯ E D/E C/E D/E E
83
ff
Pre - pare ye
Eunis. N.C. D/F♯ Em D/E Em
ff
85
the way for the Lord, the voice of
D/E Em D/E Em D/E Em


87
one cry - ing. Pre - pare ye
C Am B N.C. Em D/E Em
89
the way for the Lord, the voice of
D/E Em D/E Em D/E Em
91
one cry - ing. The
C Am Am/E Am/C B Em Bsus B


94
voice of one cry - ing in the wil - der - ness, pre -
Em N.C.
Em
Em/D
96
pare ye the way for the Lord!
C
D/C
C
D
C/D
D
E N.C.
Bsus N.C.
E N.C.
99
Bsus N.C.
E
Bm7
E
N.C.
Eunis.

(Joseph of Arimathea and Nicodemus are now in the Sanhedrin Chambers, where they take off their hats and fancy robes, leaving them clothed more normally, but still in expensive clothes. Joseph continues to learn from Nicodemus' wise counsel as they change and wash in a basin.)

JOSEPH OF ARIMATHEA: **Nicodemus, what if the Messiah is not what we expected?**

NICODEMUS: **What do you mean?**

JOSEPH OF ARIMATHEA: **I mean, what if He was different? Not some flashy king on horse back?**

(Nicodemus turns abruptly, realizing that Joseph is referring to Jesus.)

NICODEMUS: **Is this about that Galilean?** *(agitated)* **Joseph, I've warned you about this kind of reckless speculation!**

JOSEPH OF ARIMATHEA: **Why don't you go talk to Him?**

NICODEMUS: **Why?!**

JOSEPH OF ARIMATHEA: **Because, no one on the Sanhedrin will take *my* word for it. But they respect you more than anyone. You're the "wise one." They'll listen to you.**

(The rest of the Sanhedrin suddenly arrive in their chambers, Caiaphas in front of the rest as they pander to him. All are agitated, Caiaphas is less so. All ad lib. as they enter.)

ANNAS: **Are we just going to let Him do that?**

CAIAPHAS: **Of course not. But now is not the time. He'll make another mistake.**

(all ad lib. agreement)

NICODEMUS: **What are you talking about?**

ANNAS: **Oh, this Jesus of Nazareth. The carpenter from Galilee. He's gathered a group of "disciples." He has an entourage!**

NICODEMUS: **So?**

JOAKIM: **He caused a riot in the temple!**

JOSEPH OF ARIMATHEA: *(turns around, startled)* **A riot?!**

ANNAS: **He threw out all the merchants with a whip! He turned their tables upside-down! And then He said, "Tear down this temple, and I will raise it again in three days!"**

JOAKIM: **He's crazy! He called the merchants demons!**

CAIAPHAS: *(calmly correcting Joakim)* **No, He called them "robbers."**

NICODEMUS: *(belittling their concern)* **Maybe they cheated Him.**

(all stare at Nicodemus as tension builds)

CAIAPHAS: **Always playing to the crowds, Nicodemus. You could wear my robes one day. You just have to decide whose side you're on.** *(pausing)* **Gentlemen, come.**

(All leave abruptly, leaving Nicodemus and Joseph of Arimathea alone.)

JOSEPH OF ARIMATHEA: *(pointedly looking at Nicodemus)* **Apparently, Jesus is more concerned with our dirty house than . . . with the Romans.**

(music begins to "Who Will the Messiah Be?")

NICODEMUS: **Are you trying to use my words against me?**

JOSEPH OF ARIMATHEA: **He's healing people! He's doing miracles! Find Him! Talk to Him!**

NICODEMUS: **Maybe He's from God . . . maybe He's a prophet.**

JOSEPH OF ARIMATHEA: **I think He may be more. Would you just talk to Him?**

NICODEMUS: **If I do, would you stop all this talk about "Jesus the Messiah" in front of me?**

JOSEPH OF ARIMATHEA: *(spoken during pause in meas. 12)* **I hope I won't have to.**

Who Will the Messiah Be?

Words and Music by
DAVID T. CLYDESDALE
Arranged by David T. Clydesdale

With energy! ♩ = 108

NICODEMUS: "Are you trying . . ."

13 Funis.

mp

B♭ F — F — E♭ F

5

B♭sus F — B♭ F — F — C — Gsus C

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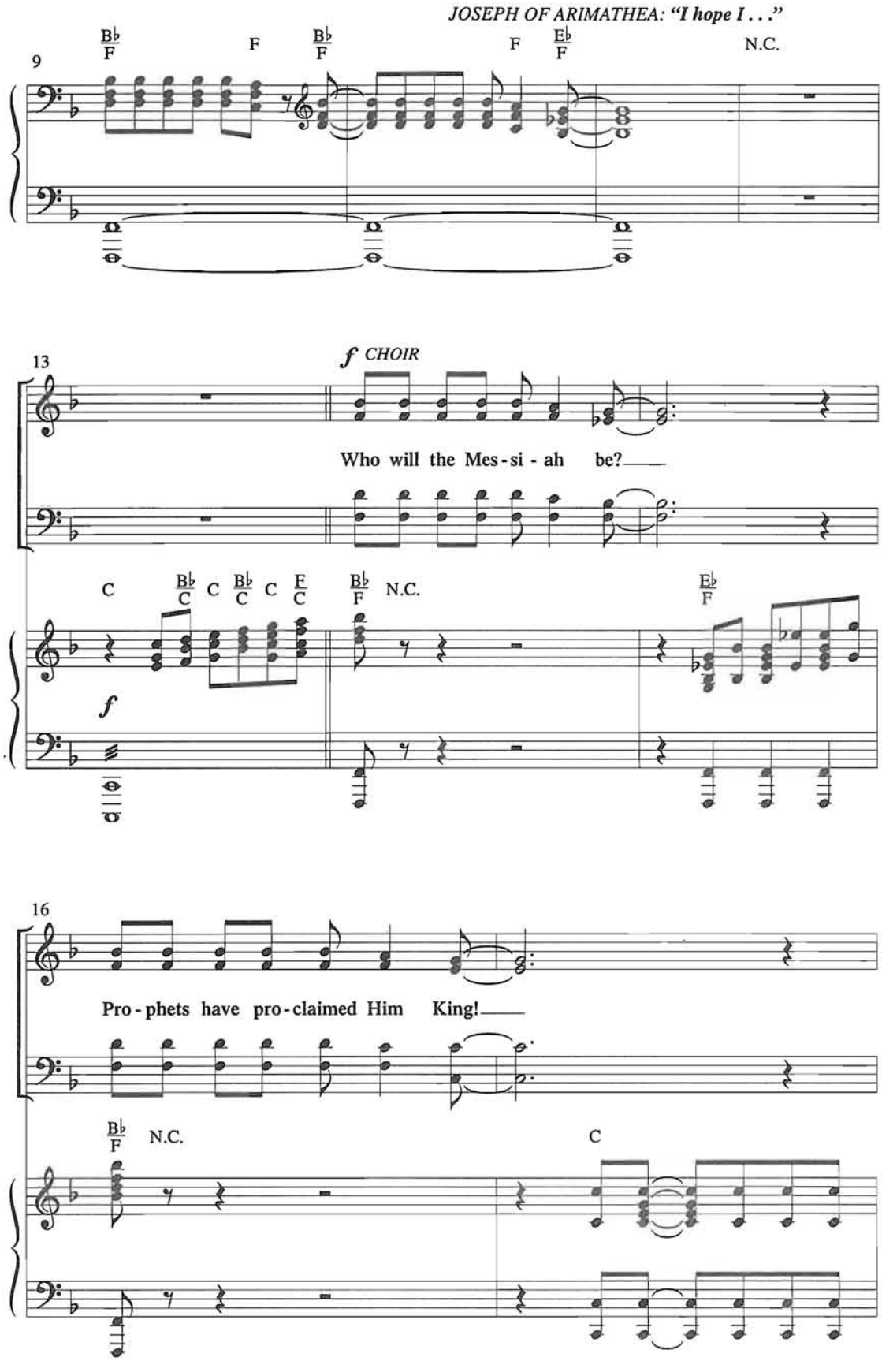
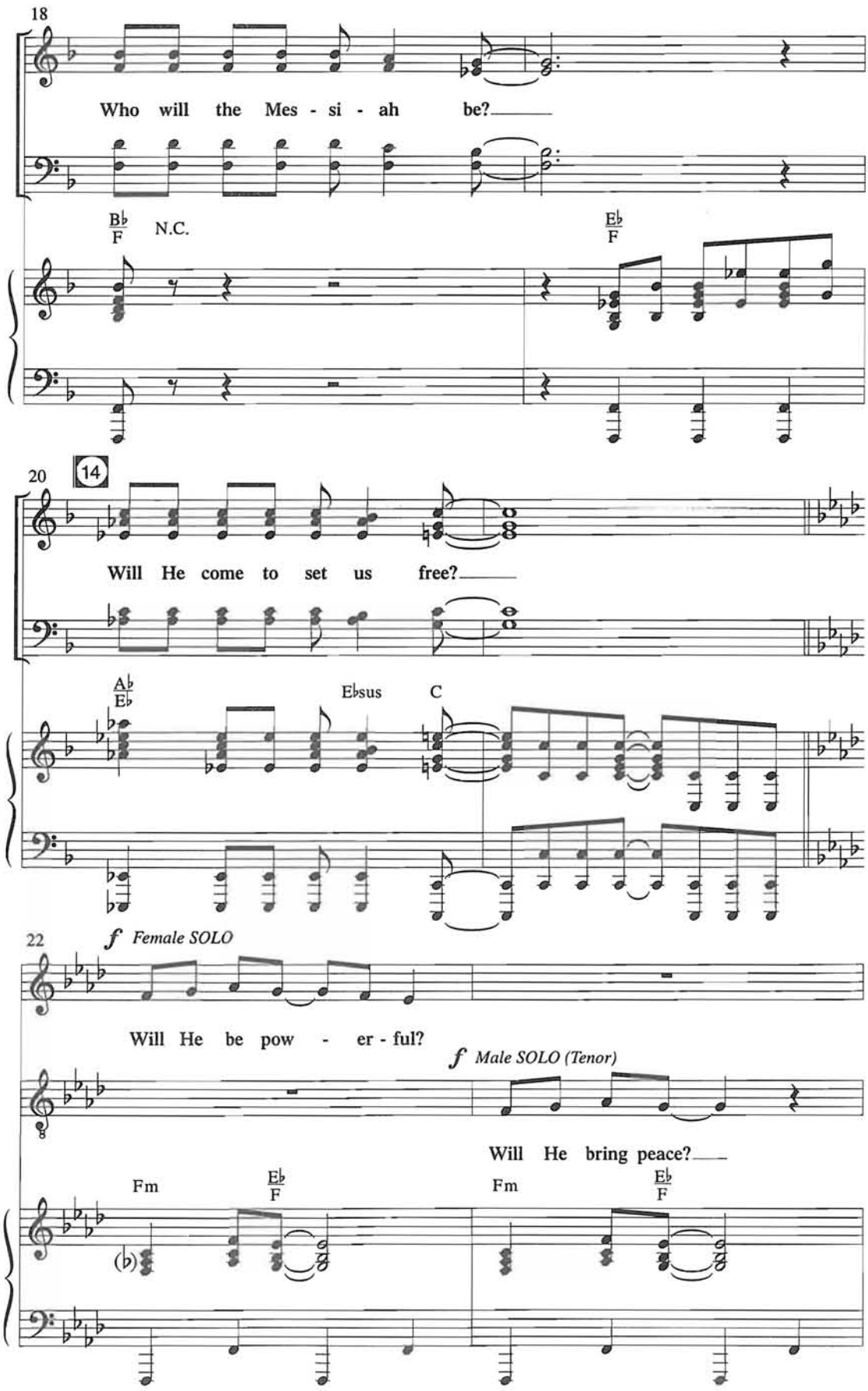
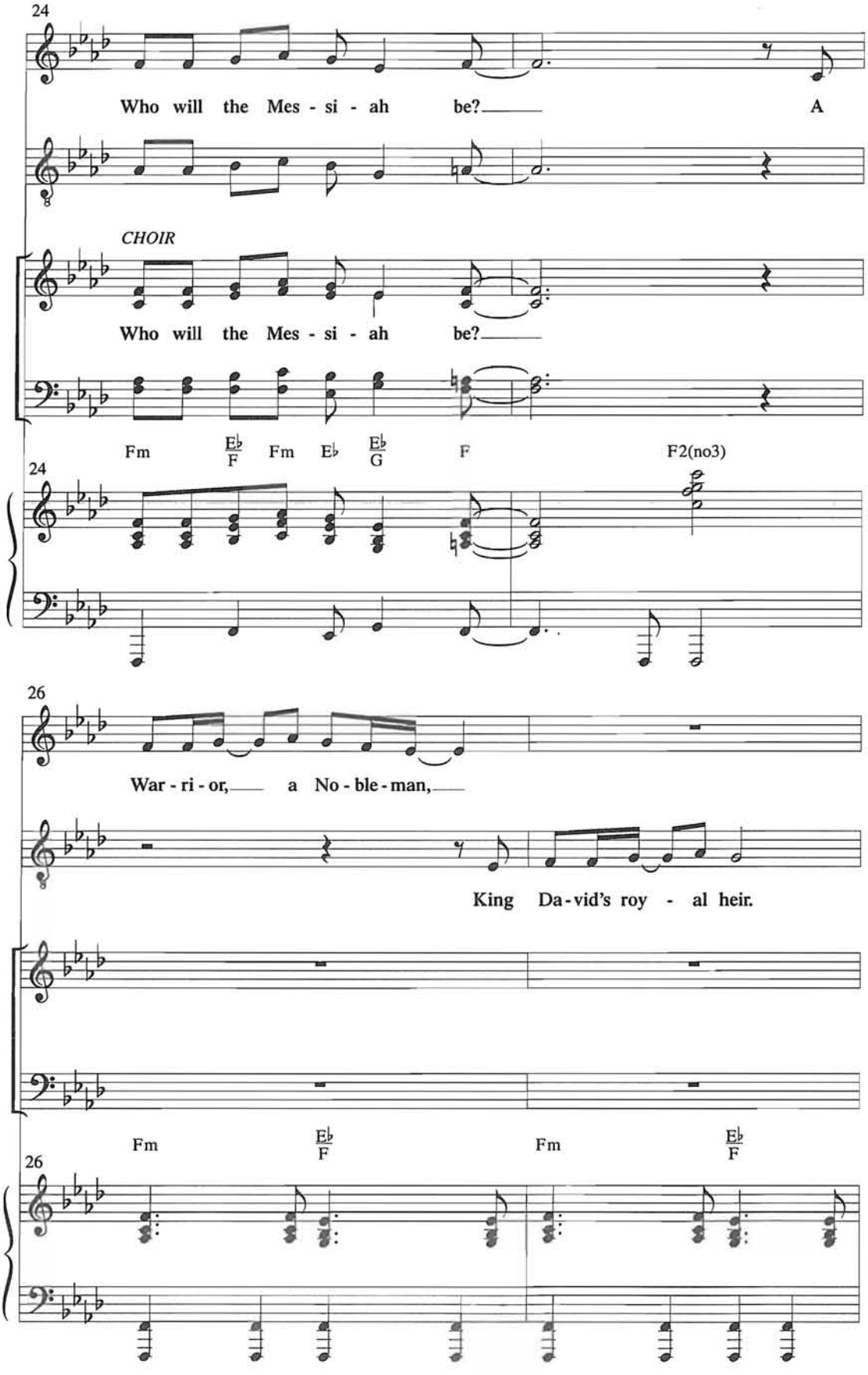
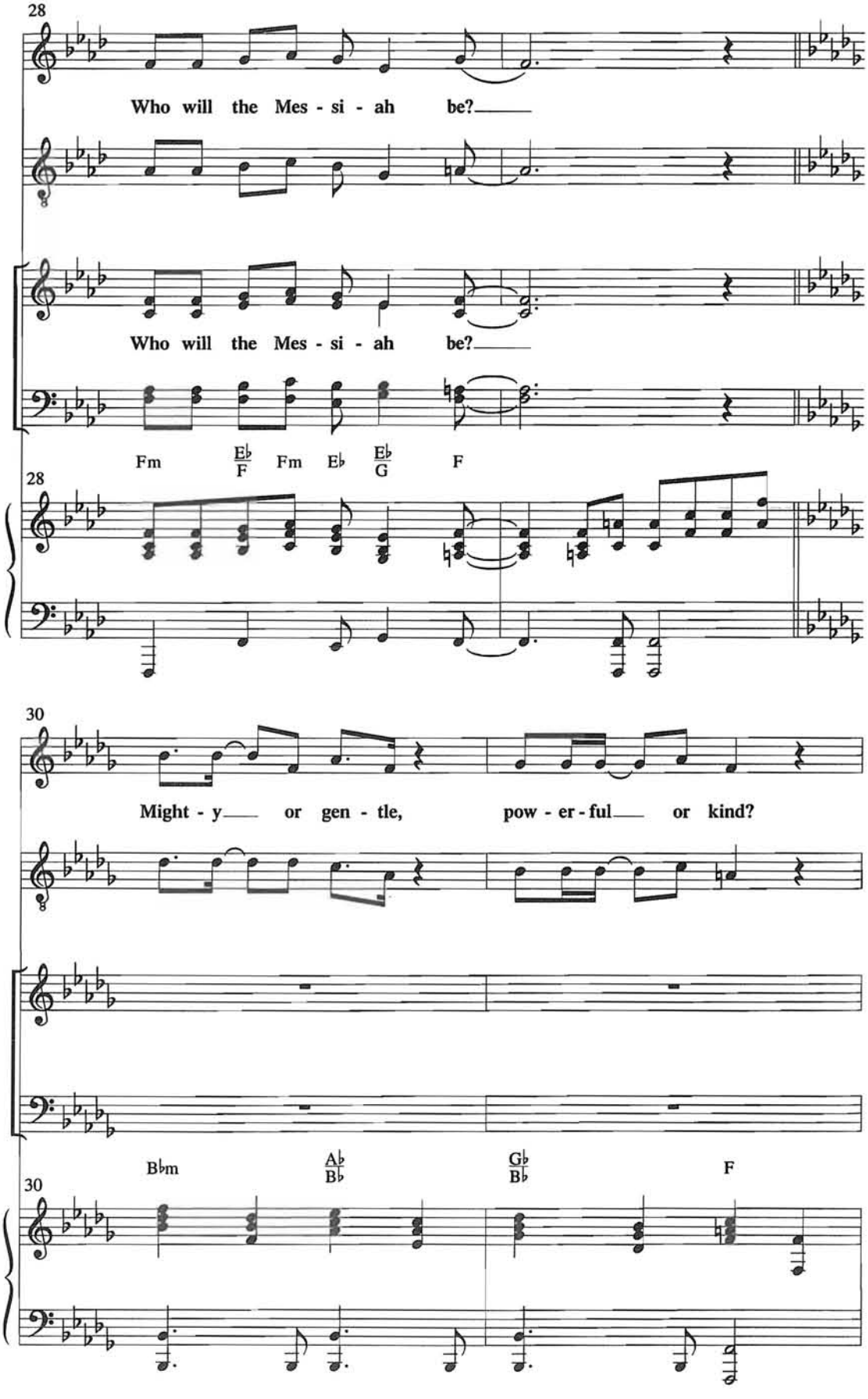
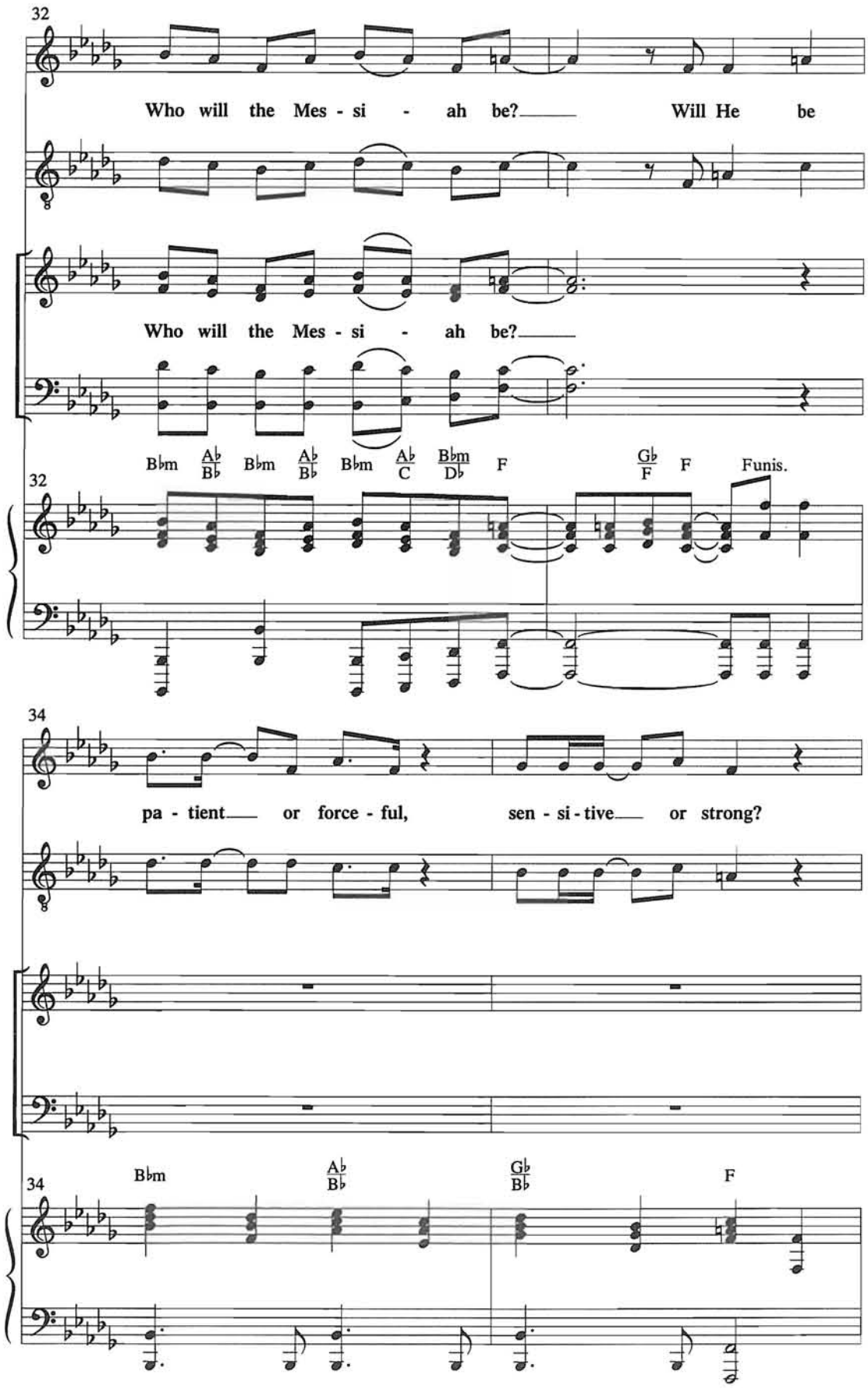
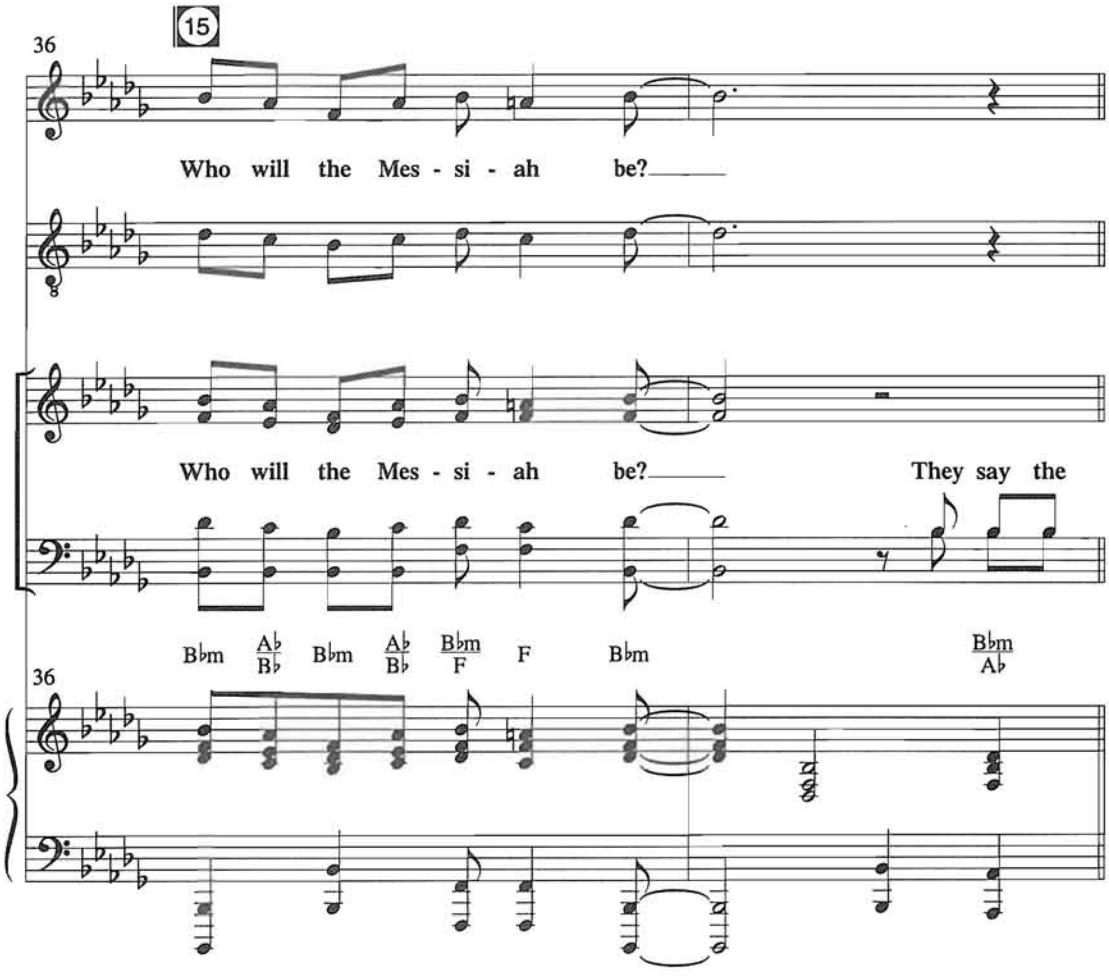

JOSEPH OF ARIMATHEA: "I hope I . . ."
9
B♭/F
F
B♭/F
F
E♭/F
N.C.
13
f CHOIR
Who will the Mes - si - ah be?
C
B♭/C
C
B♭/C
C
F/C
B♭/F
N.C.
E♭/F
f
16
Pro - phets have pro - claimed Him King!
B♭/F
N.C.
C

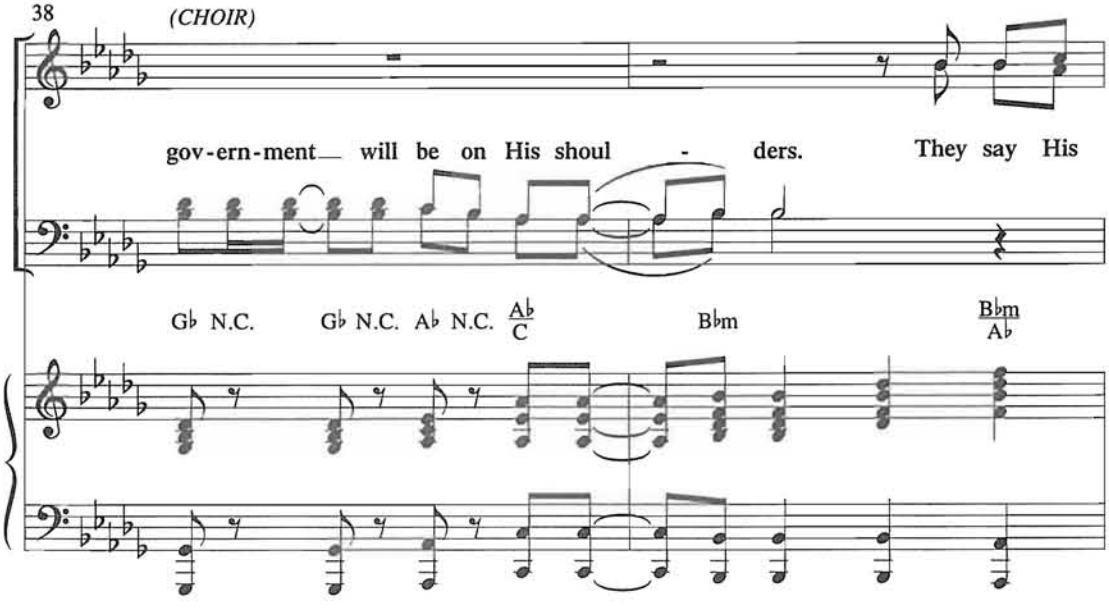

18
Who will the Mes - si - ah be?
B♭/F
N.C.
E♭/F
20
14
Will He come to set us free?
A♭/E♭
E♭sus
C
22
f Female SOLO
Will He be pow - er - ful?
f Male SOLO (Tenor)
Will He bring peace?
Fm
E♭/F
Fm
E♭/F

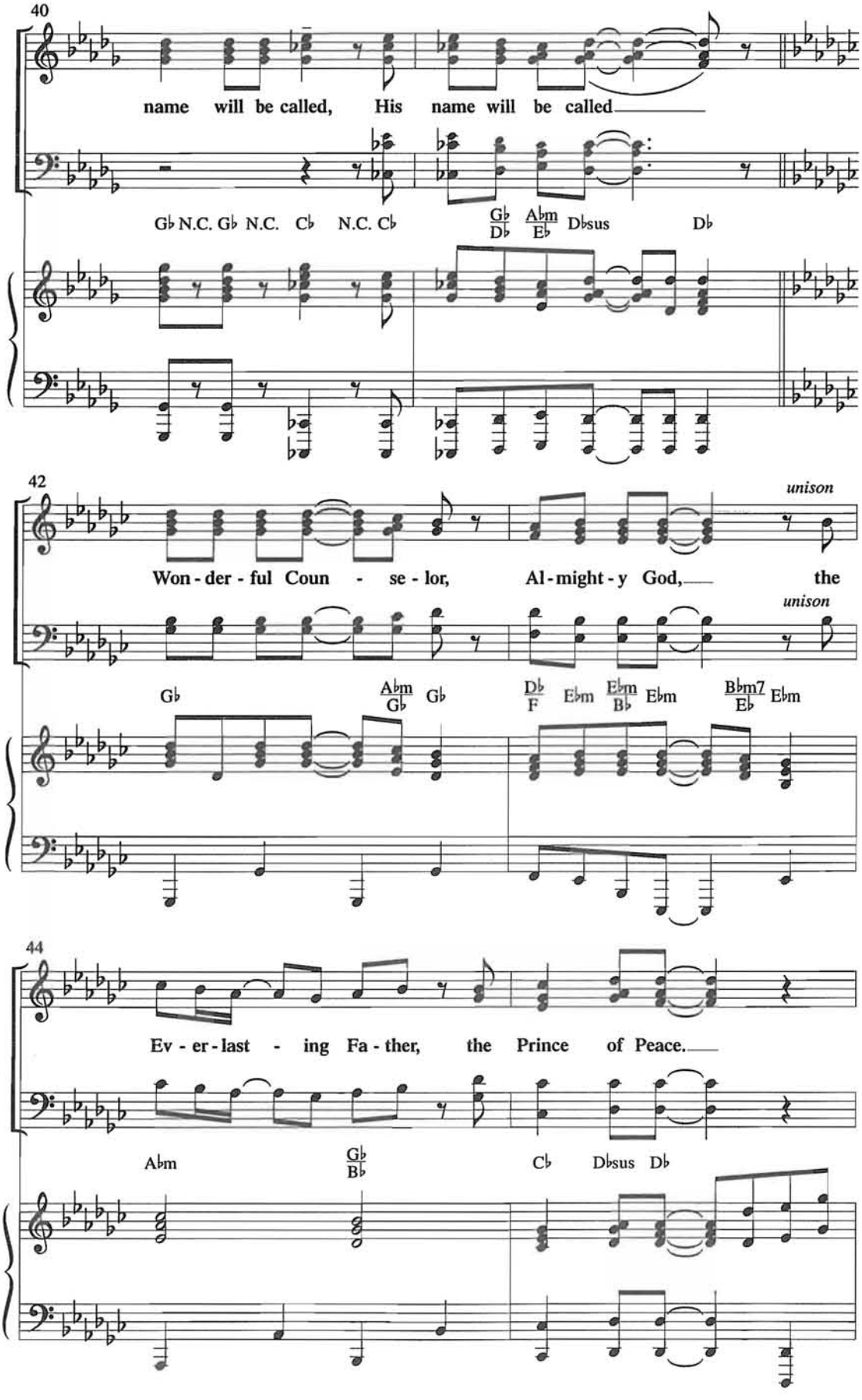

24
Who will the Mes - si - ah be? A
CHOIR
Who will the Mes - si - ah be?
Fm
E♭/F
Fm
E♭
E♭/G
F
F2(no3)
26
War - ri - or, a No - ble - man,
King Da - vid's roy - al heir.
Fm
E♭/F
Fm
E♭/F

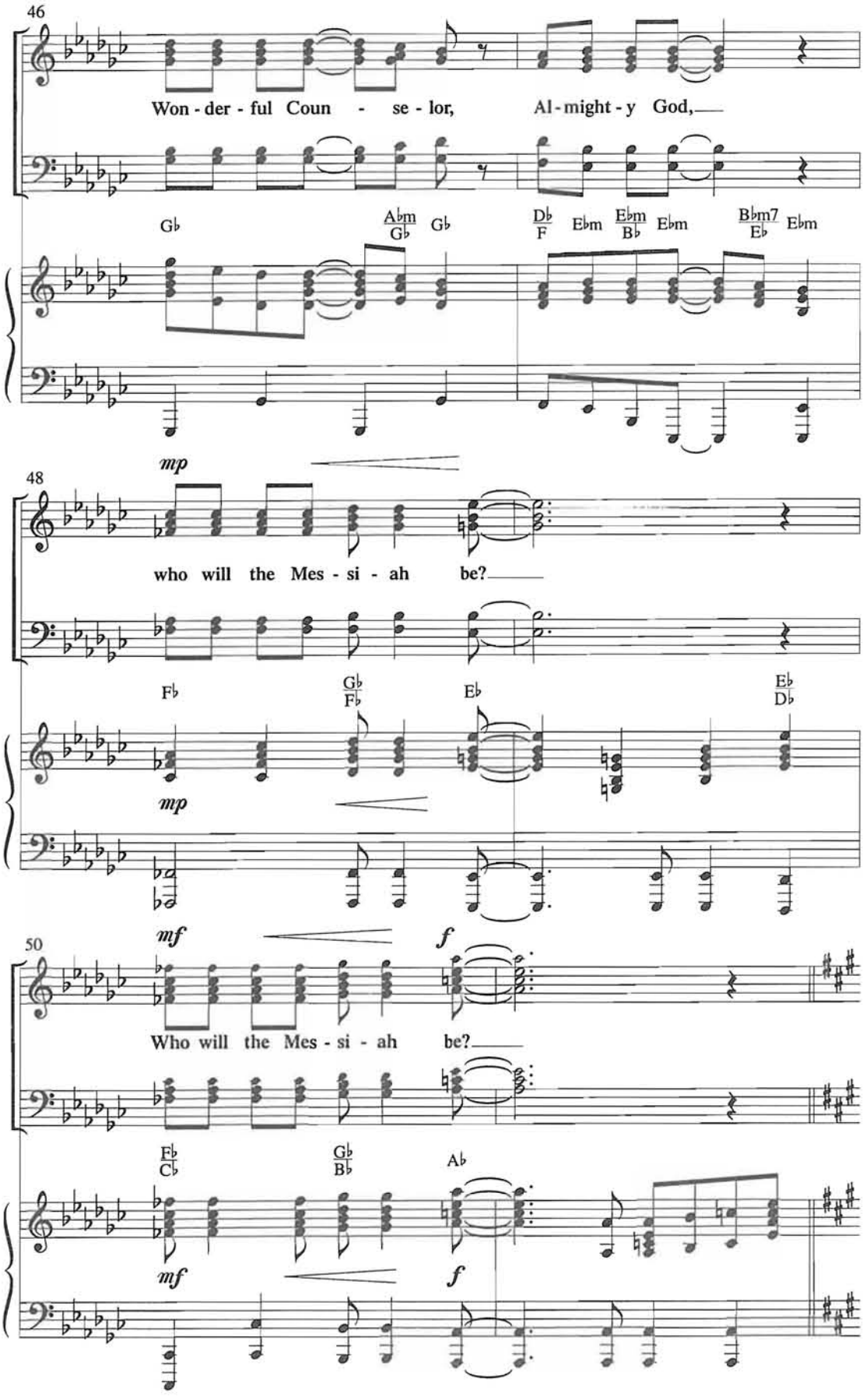

28
Who will the Mes - si - ah be?
Who will the Mes - si - ah be?
Fm
E♭/F
Fm
E♭
E♭/G
F
28
30
Might - y or gen - tle, pow - er - ful or kind?
B♭m
A♭/B♭
G♭/B♭
F
30

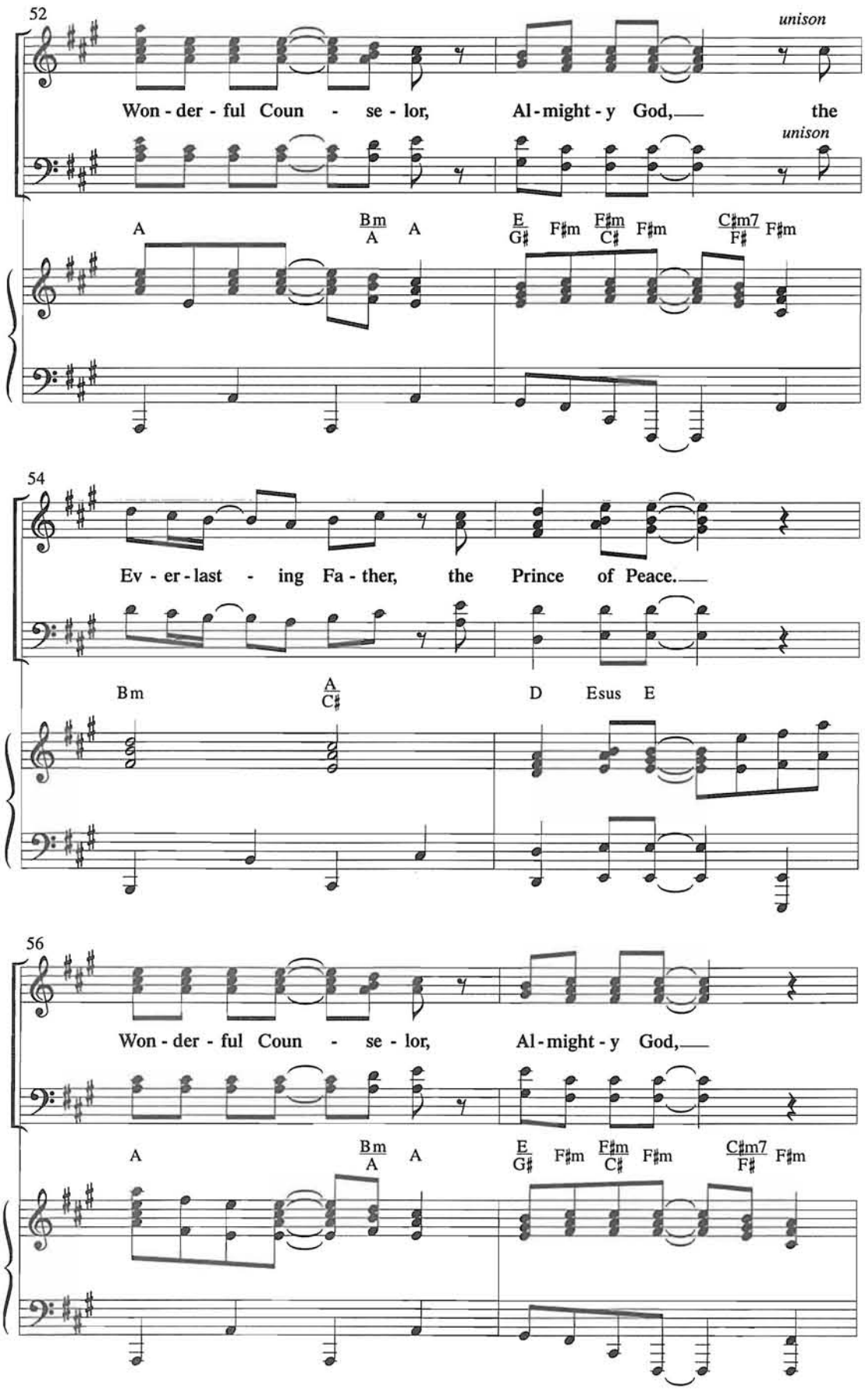

32
Who will the Mes - si - ah be? Will He be
Who will the Mes - si - ah be?
B♭m A♭/B♭ B♭m A♭/B♭ B♭m A♭/C B♭m/D♭ F G♭/F F Funis.
32
34
pa - tient or force - ful, sen - si - tive or strong?
B♭m A♭/B♭ G♭/B♭ F
34

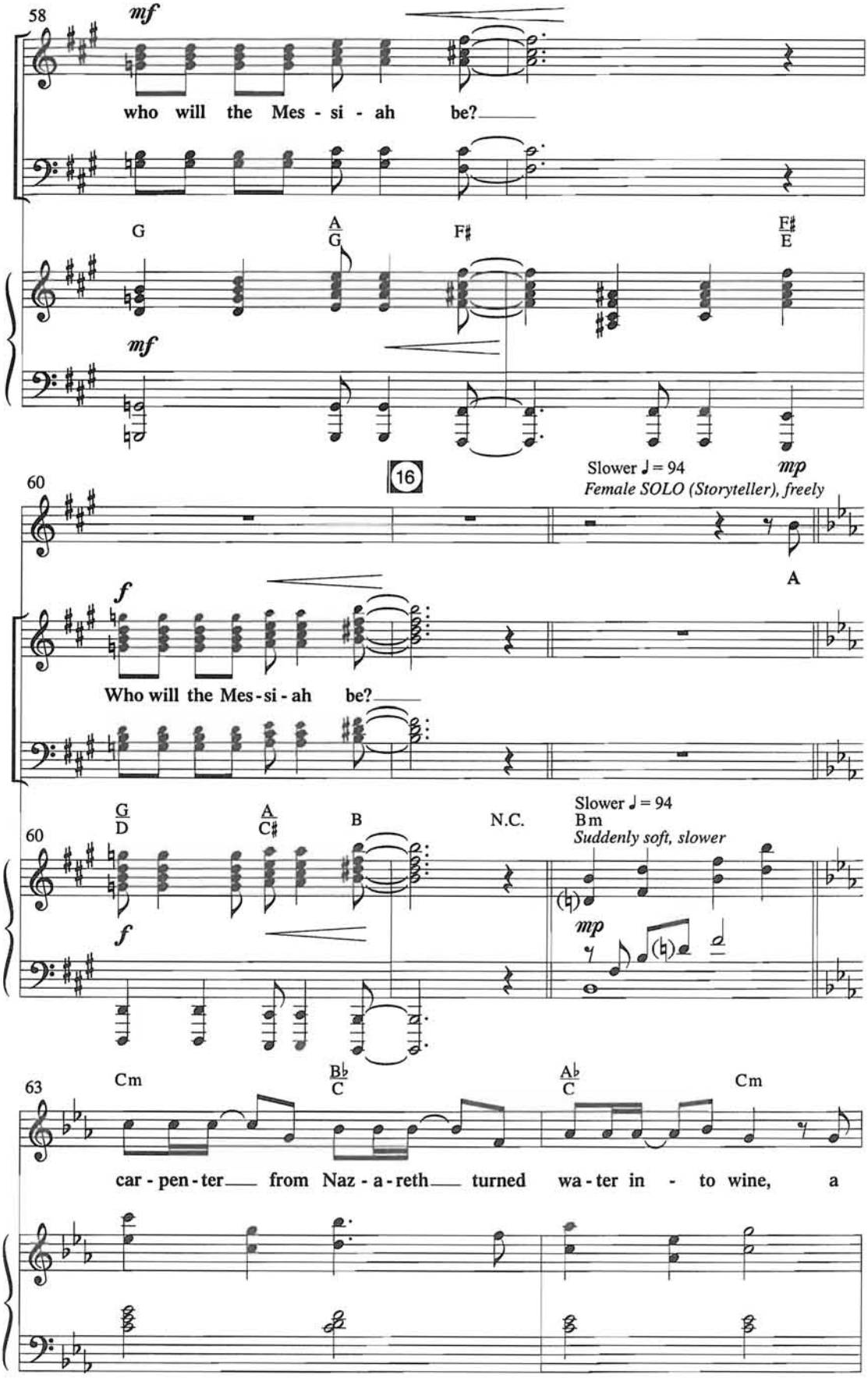

36
15
Who will the Mes - si - ah be?
Who will the Mes - si - ah be?
They say the
B♭m A♭/B♭ B♭m A♭/B♭ B♭m/F F B♭m B♭m/A♭
36

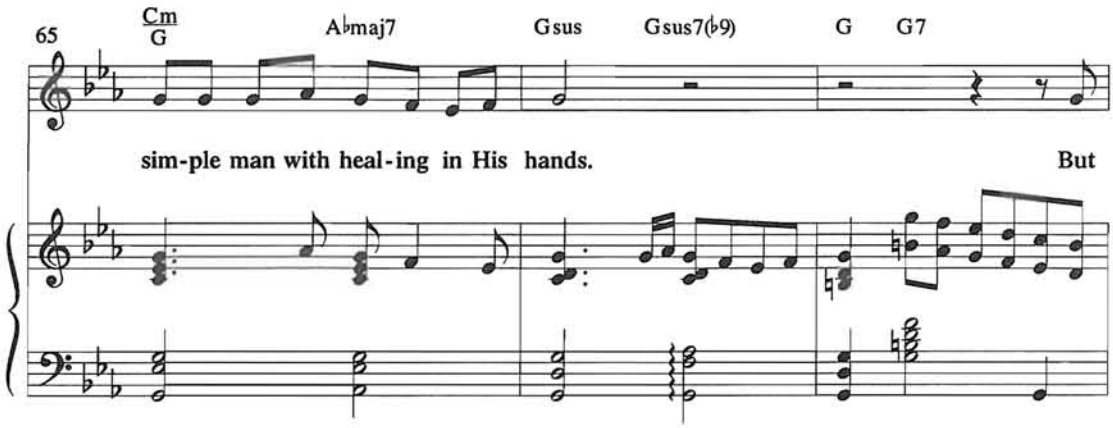

38
(CHOIR)
gov-ern-ment will be on His shoul - ders.
They say His
G♭ N.C. G♭ N.C. A♭ N.C. A♭/C B♭m B♭m/A♭

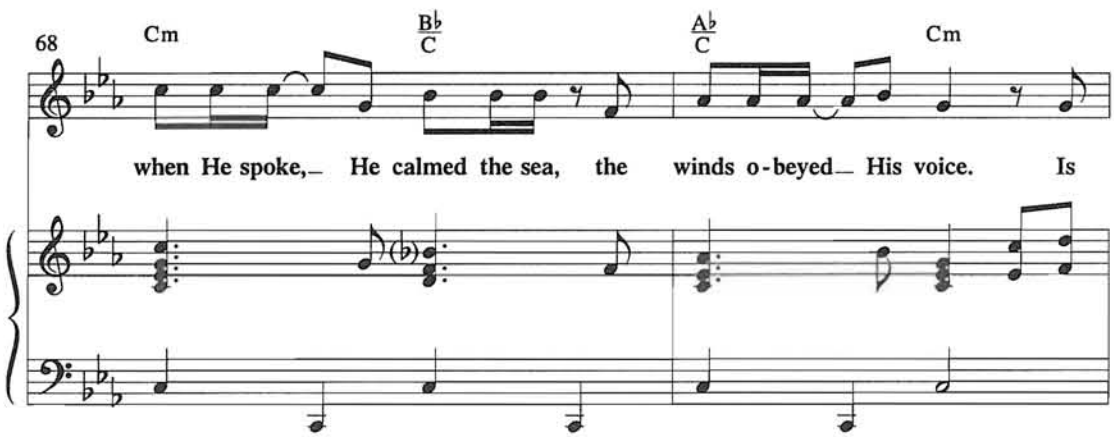

40
name will be called, His name will be called
G♭ N.C. G♭ N.C. C♭ N.C. C♭
G♭/D♭ A♭m/E♭ D♭sus D♭
42
unison
Won - der - ful Coun - se - lor, Al - might - y God, the
unison
G♭ A♭m/G♭ G♭ D♭/F E♭m E♭m/B♭ E♭m B♭m7/E♭ E♭m
44
Ev - er - last - ing Fa - ther, the Prince of Peace.
A♭m G♭/B♭ C♭ D♭sus D♭

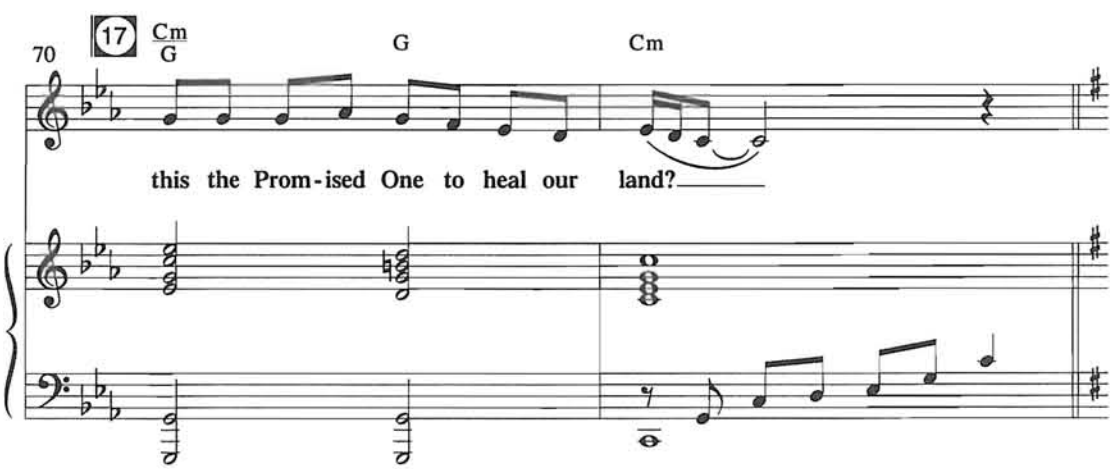

46
Won - der - ful Coun - se - lor, Al - might - y God,
G♭ A♭m/G♭ G♭ D♭/F E♭m E♭m/B♭ E♭m B♭m7/E♭ E♭m
mp
48
who will the Mes - si - ah be?
F♭ G♭/F♭ E♭ E♭/D♭
mp
mf f
50
Who will the Mes - si - ah be?
F♭/C♭ G♭/B♭ A♭
mf f

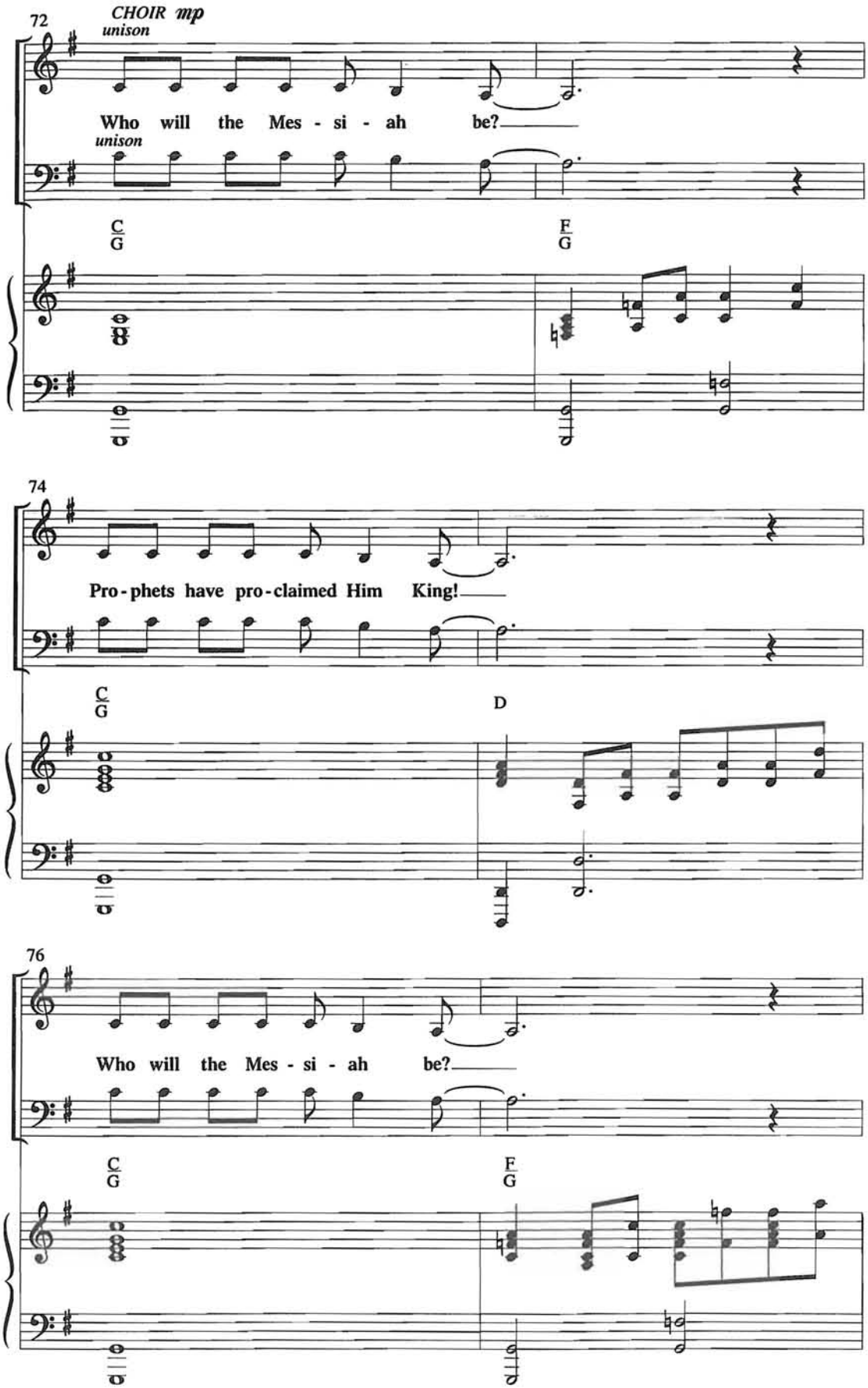

52
unison
Won - der - ful Coun - se - lor, Al - might - y God, the
unison
A
Bm/A A
E/G♯ F♯m F♯m/C♯ F♯m C♯m7/F♯ F♯m
54
Ev - er - last - ing Fa - ther, the Prince of Peace.
Bm
A/C♯
D Esus E
56
Won - der - ful Coun - se - lor, Al - might - y God,
A
Bm/A A
E/G♯ F♯m F♯m/C♯ F♯m C♯m7/F♯ F♯m

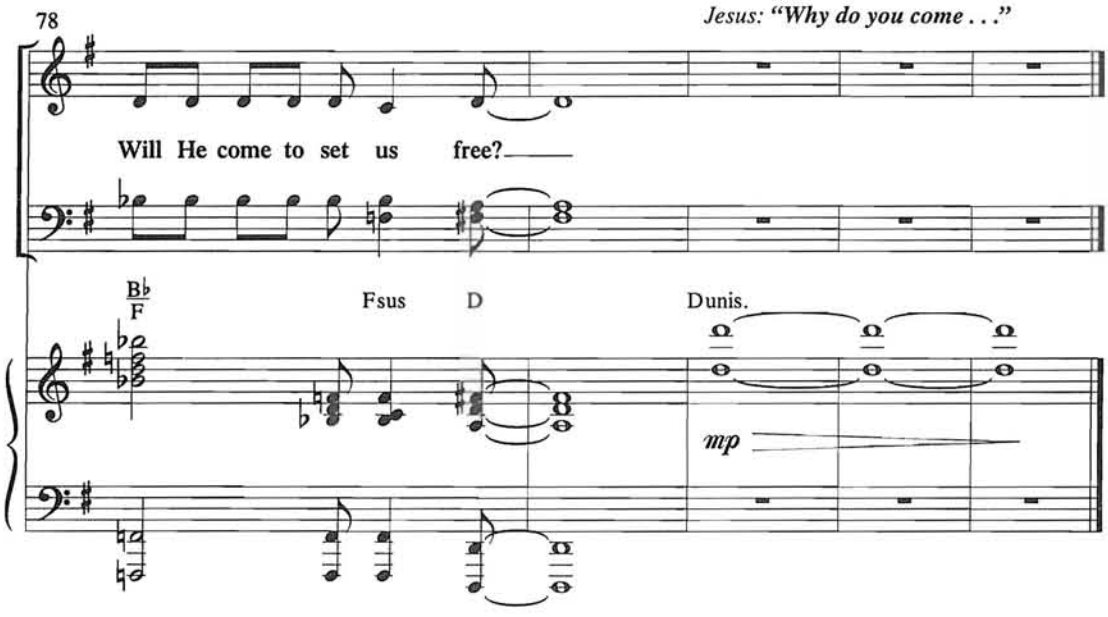

58
mf
who will the Mes - si - ah be?
G
A/G
F♯
F♯/E
mf
16
Slower ♩ = 94
mp
Female SOLO (Storyteller), freely
60
A
f
Who will the Mes - si - ah be?
G/D
A/C♯
B
N.C.
Slower ♩ = 94
Bm
Suddenly soft, slower
60
f
mp
63
Cm
B♭/C
A♭/C
Cm
car - pen - ter from Naz - a - reth turned wa - ter in - to wine, a


65
Cm/G
A♭maj7
Gsus
Gsus7(♭9)
G
G7
sim-ple man with heal-ing in His hands.
But


68
Cm
B♭/C
A♭/C
Cm
when He spoke, He calmed the sea, the winds o-beyed His voice.
Is


70
17
Cm/G
G
Cm
this the Prom-ised One to heal our land?


72
CHOIR mp
unison
Who will the Mes - si - ah be?
unison
C/G
F/G
74
Pro - phets have pro - claimed Him King!
C/G
D
76
Who will the Mes - si - ah be?
C/G
F/G



(Nicodemus arrives, wearing peasant's clothing. He is taking pains to hide his face, looking both ways to make sure he is not seen. Jesus motions for Nicodemus to sit next to Him and he does so. Around Jesus sit His followers.)

JESUS: *(begins speaking at measure 80 of "Who Will the Messiah Be?")* **Why do you come at night?**

NICODEMUS: **Jesus . . . Rabbi, we know You are a teacher who has come from God. For no one could perform the miraculous signs You are doing if God were not with him.**

JESUS: **Nicodemus, I tell you the truth, unless a man is born again, he cannot see the Kingdom of God.**

NICODEMUS: **Well, how can a man be born again when he is old?** *(stands, begins to pace)* **He can't enter the womb a second time, can he?**

JESUS: **I'm telling you the truth, unless a man is born of water and the Spirit, he cannot enter the kingdom of God.**

NICODEMUS: **How can that be?**

JESUS: *(lovingly chastising)* **You're Israel's teacher, and you don't understand this? I've told you about earthly things and you don't believe. How are you going to understand when I talk of heavenly things?**

(music begins to "God So Loved the World with *The Love of Jesus")*

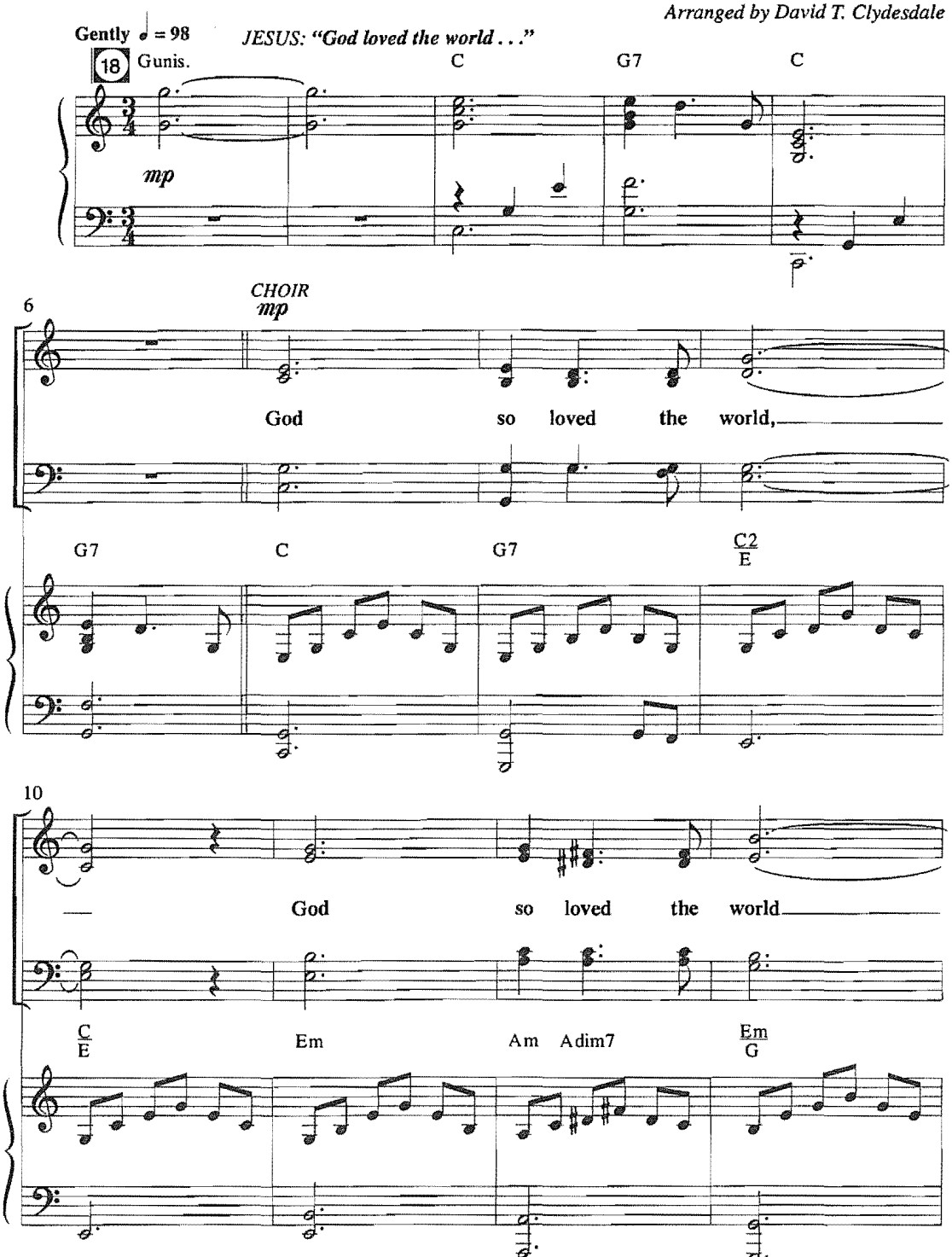
(pause) **Listen to Me. God loved the world so much that He gave His only Son. Whoever believes in Him will never die. He'll live forever!**

(As Jesus speaks, the song overtakes the conversation. Nicodemus' reaction and the rest of the conversation becomes pantomime. Lights fade to black.)

God So Loved the World
with The Love of Jesus

John 3:16

JOHN STAINER
Arranged by David T. Clydesdale



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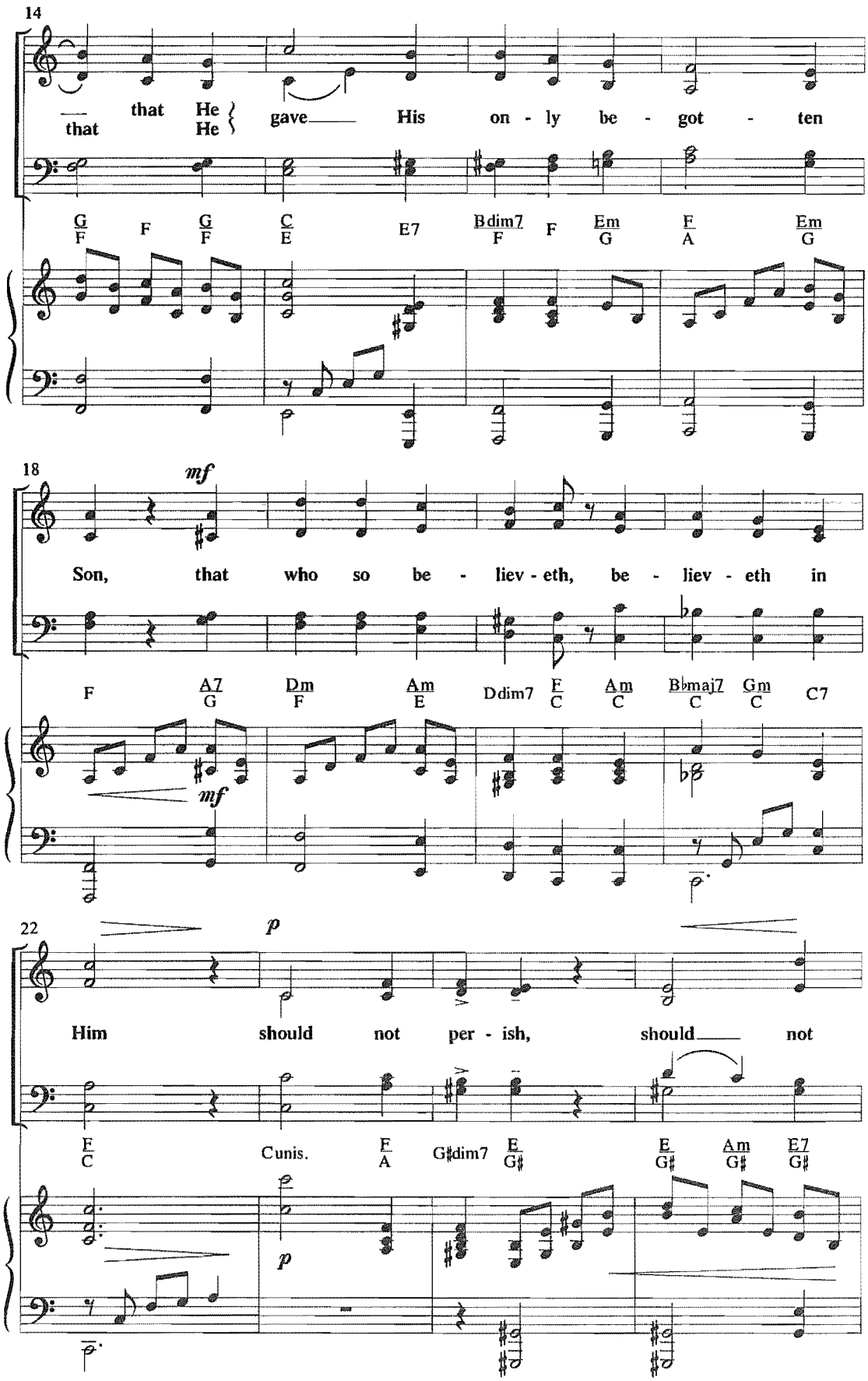
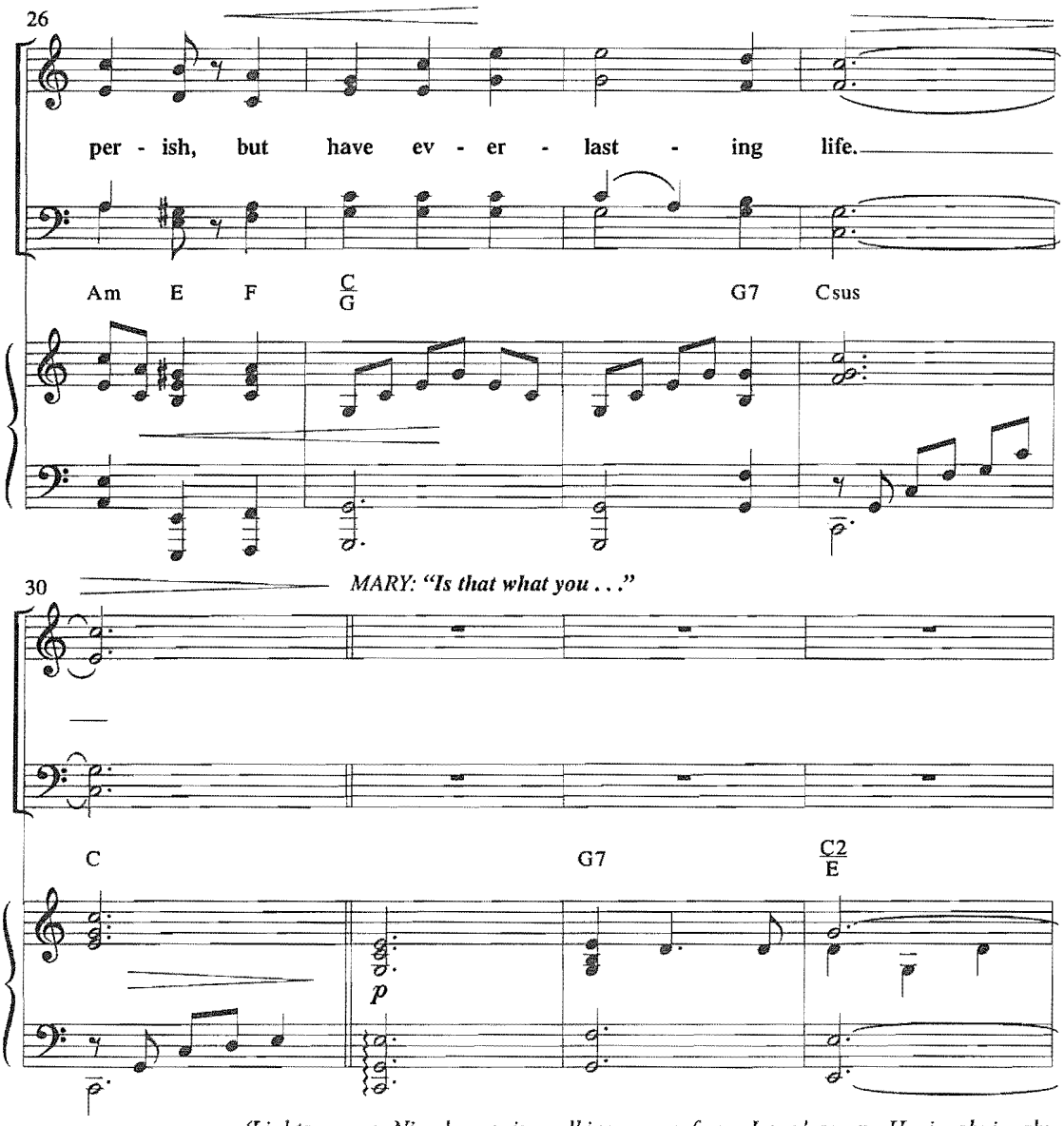

14
that He
that He
gave His on - ly be - got - ten
G/F F G/F C/E E7 Bdim7/F F Em/G F/A Em/G
18
mf
Son, that who so be - liev - eth, be - liev - eth in
F A7/G Dm/F Am/E Ddim7 F/C Am/C Bbmaj7/C Gm/C C7
mf
22
p
Him should not per - ish, should not
F/C Cunis. F/A G#dim7 E/G# E/G# Am/G# E7/G#
p



(Lights up as Nicodemus is walking away from Jesus' camp. He is obviously stunned and preoccupied. His demeanor is not his usual regal bearing. As he walks and thinks, Mary Magdalene is walking toward the camp carrying a jar of water. They see each other. Nicodemus recognizes her as a former prostitute, and she recognizes him as a prominent member of the Sanhedrin. Nicodemus regains his royal stature, stops and makes a point of walking around her, avoiding looking at her or touching her. As he walks past her, she addresses him.)

MARY: *(softly)* **Is that what you learned from the Teacher?**

(Nicodemus stops in his tracks)

NICODEMUS: *(facing away from Mary)* **I know who you are, Mary Magdalene. I know *what* you are.**

MARY: **You know what I *was*, not what I *am*.**

(Mary walks around in front of him and he again tries to avert his gaze. But he doesn't walk away.)

(MARY:) **Jesus has forgiven me. He has changed me. Remember what He said to you? God didn't send His Son into the world to condemn it, but to save it.**

NICODEMUS: **I heard Him.**

MARY: **Did you? Do you understand why He's come? Do you know He came to save you, too? He forgives! Can you?**

(Mary picks up a rock and forces it into Nicodemus' hands.)

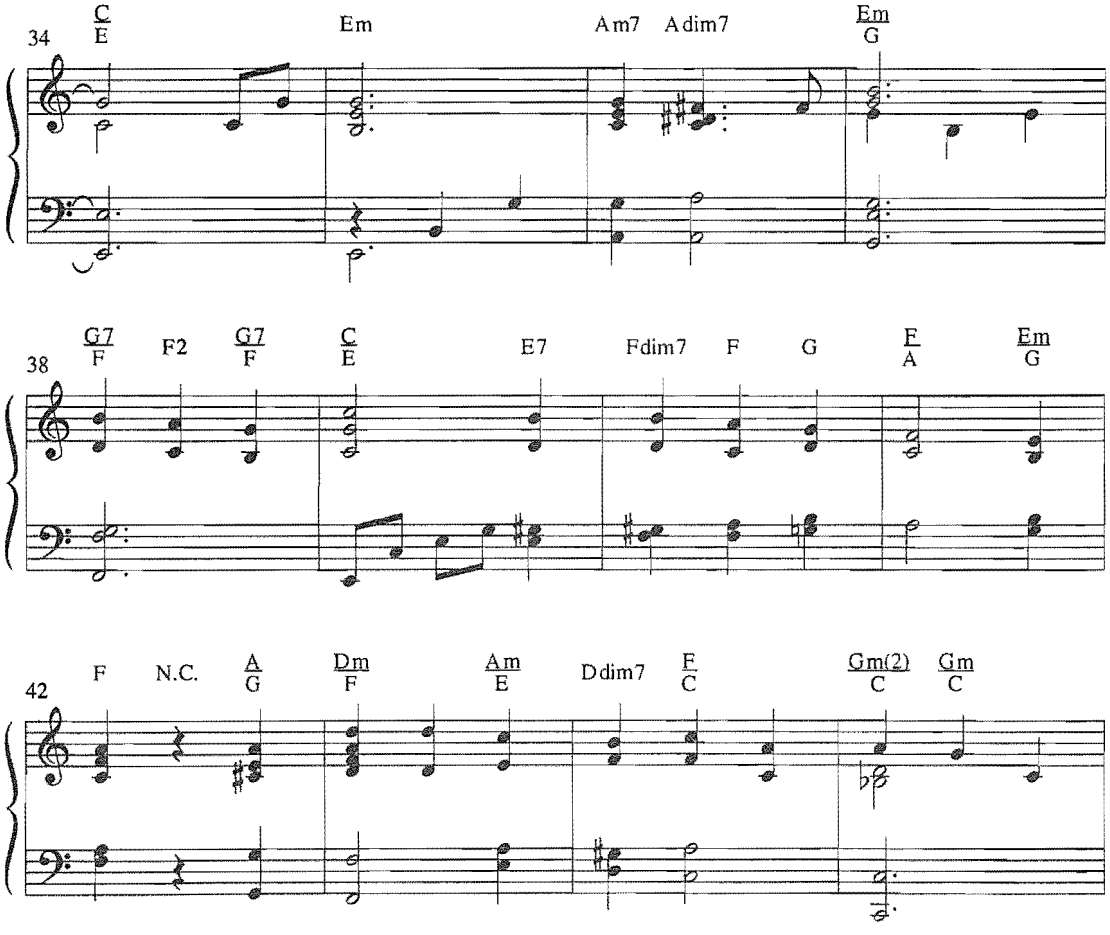
(pause) **Here. This is what you want. Condemn me. Stone me. Would that make you feel less guilty?**

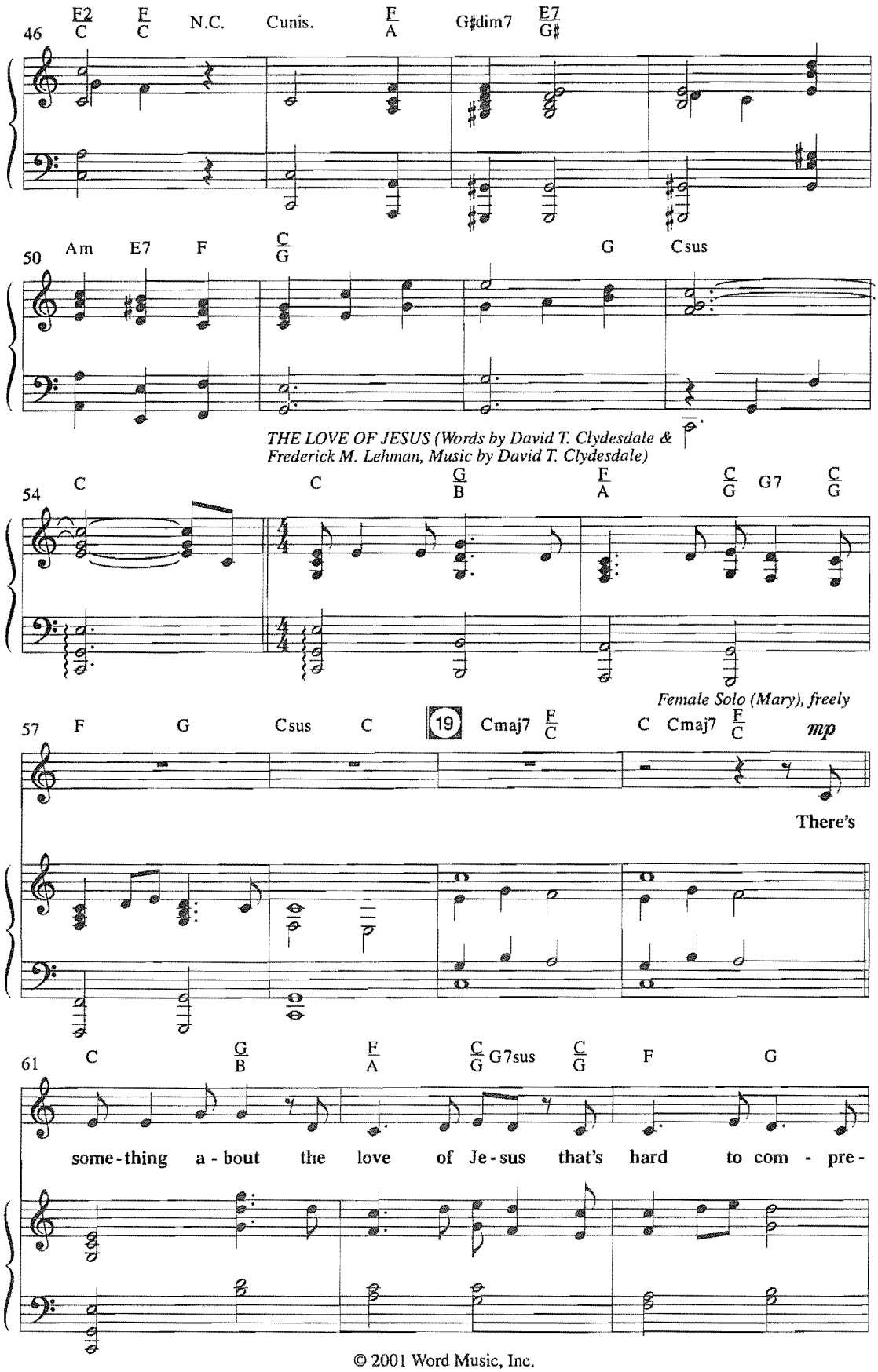
(Nicodemus drops the rock.)

NICODEMUS: **Why should I believe He's more than a prophet.**

MARY: *(smiling knowingly)* **The fact that you have to ask gives you away. Do you believe?**

(Nicodemus starts to walk away. Mary begins to sing at measure 60, then exits during measure 70. Nicodemus watches for several measures, then walks off.)





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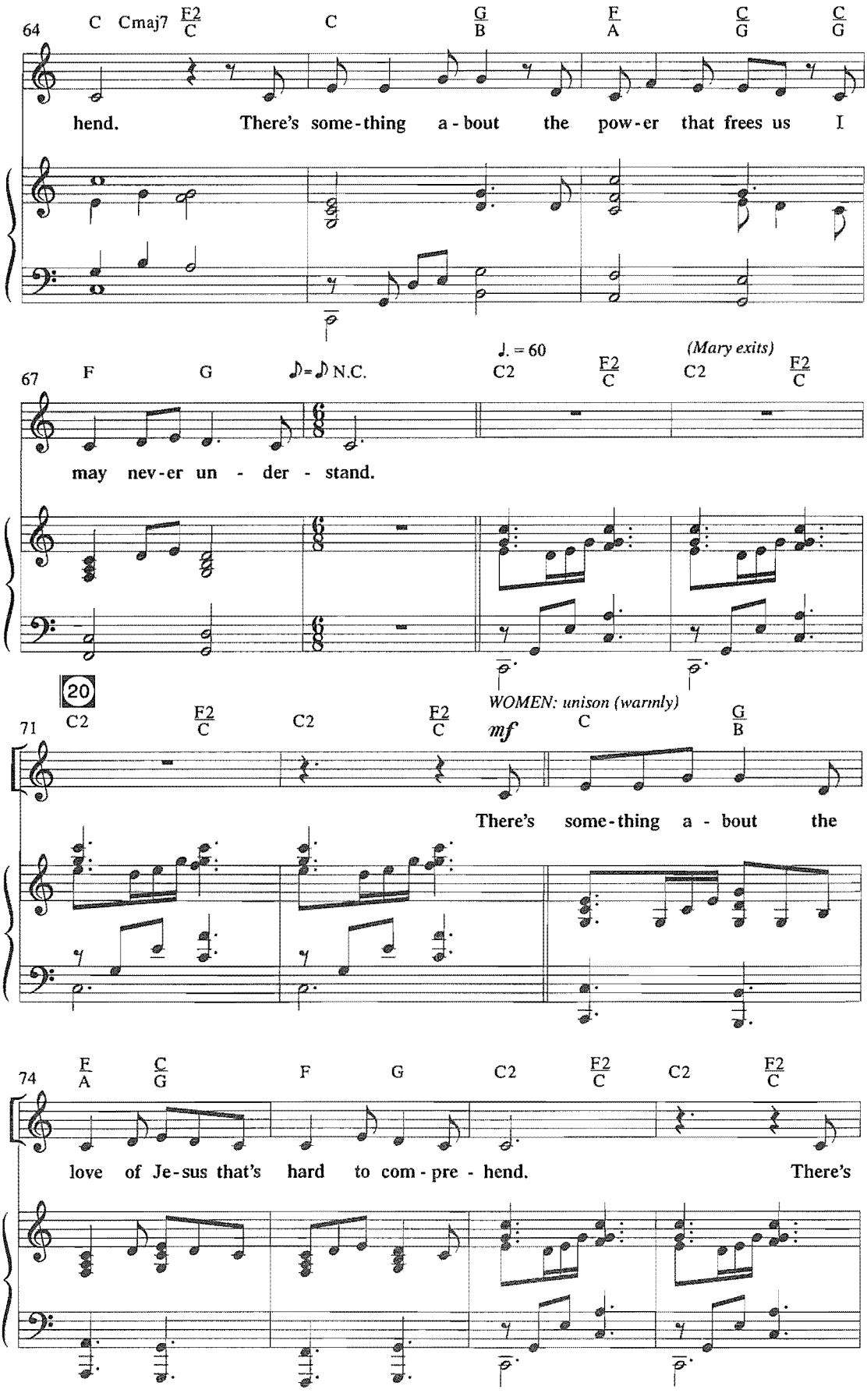
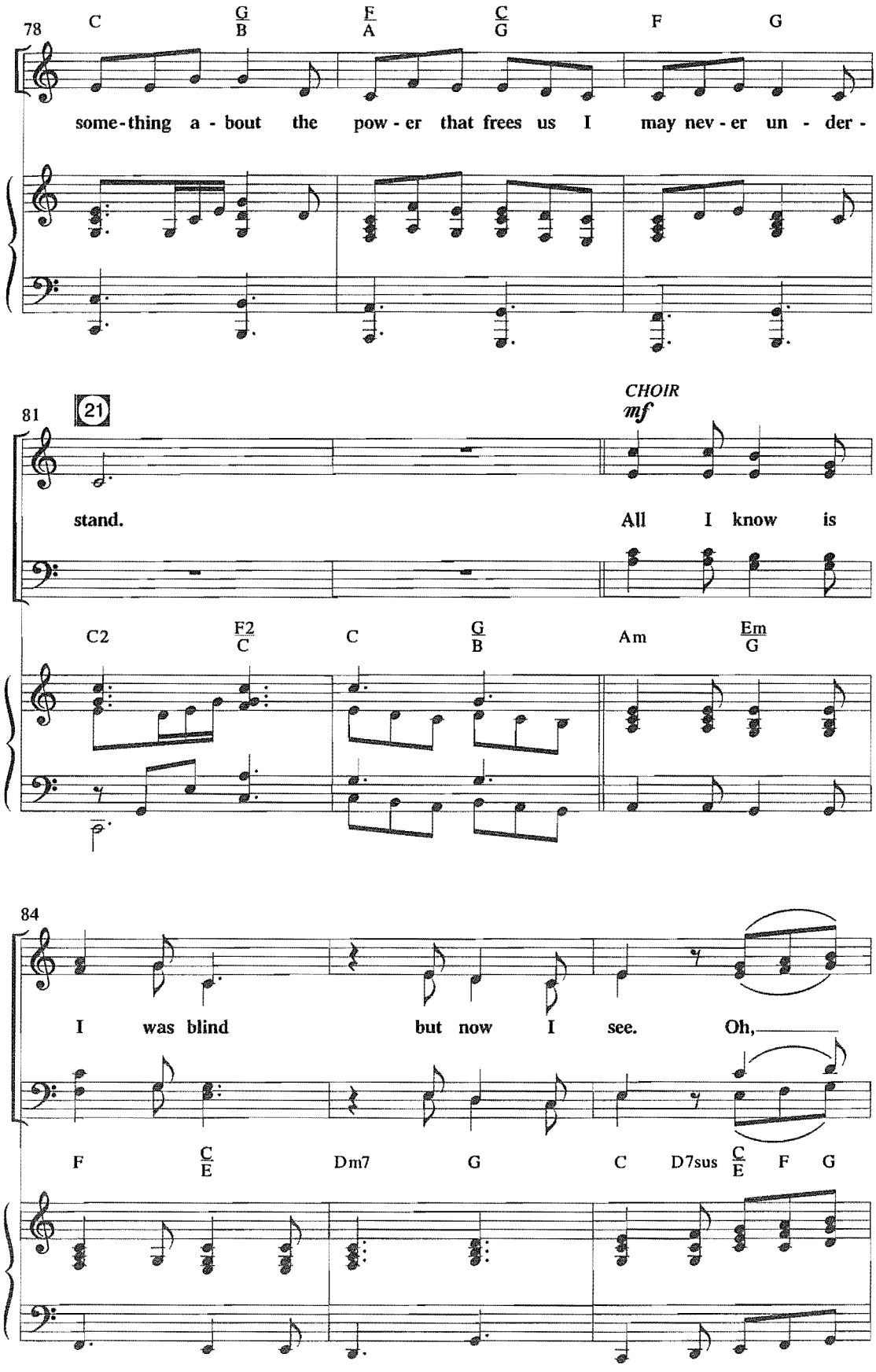
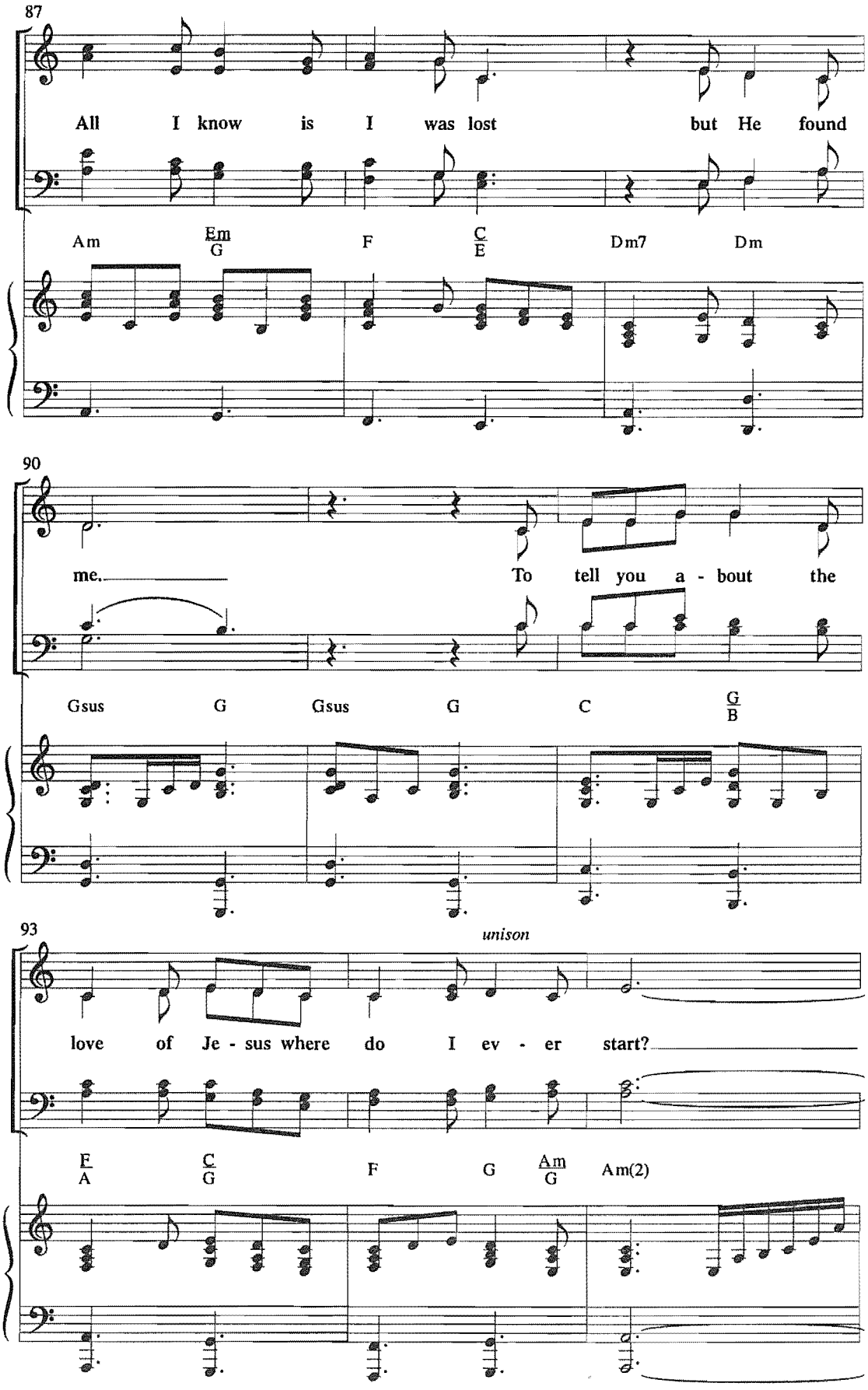
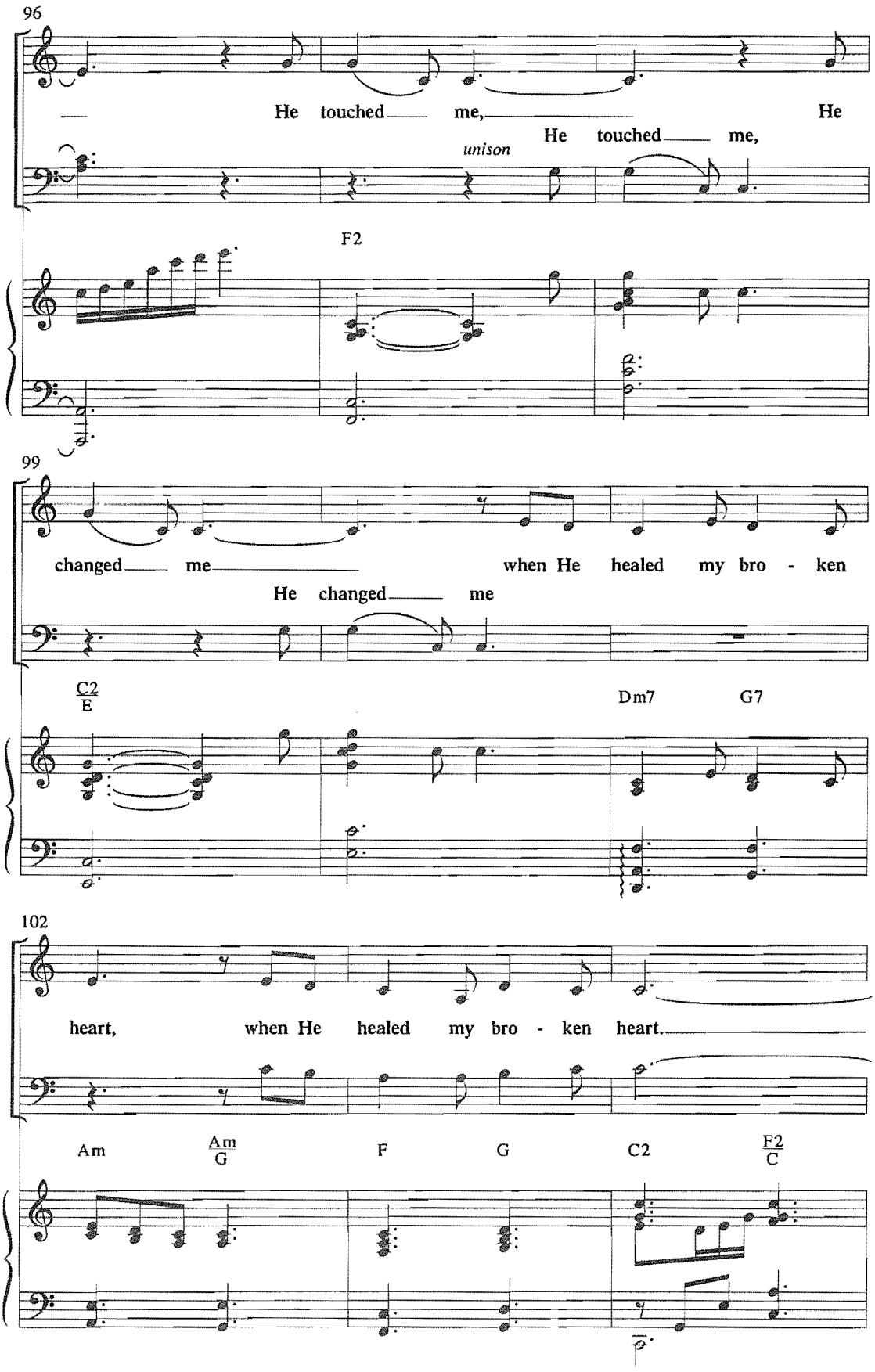
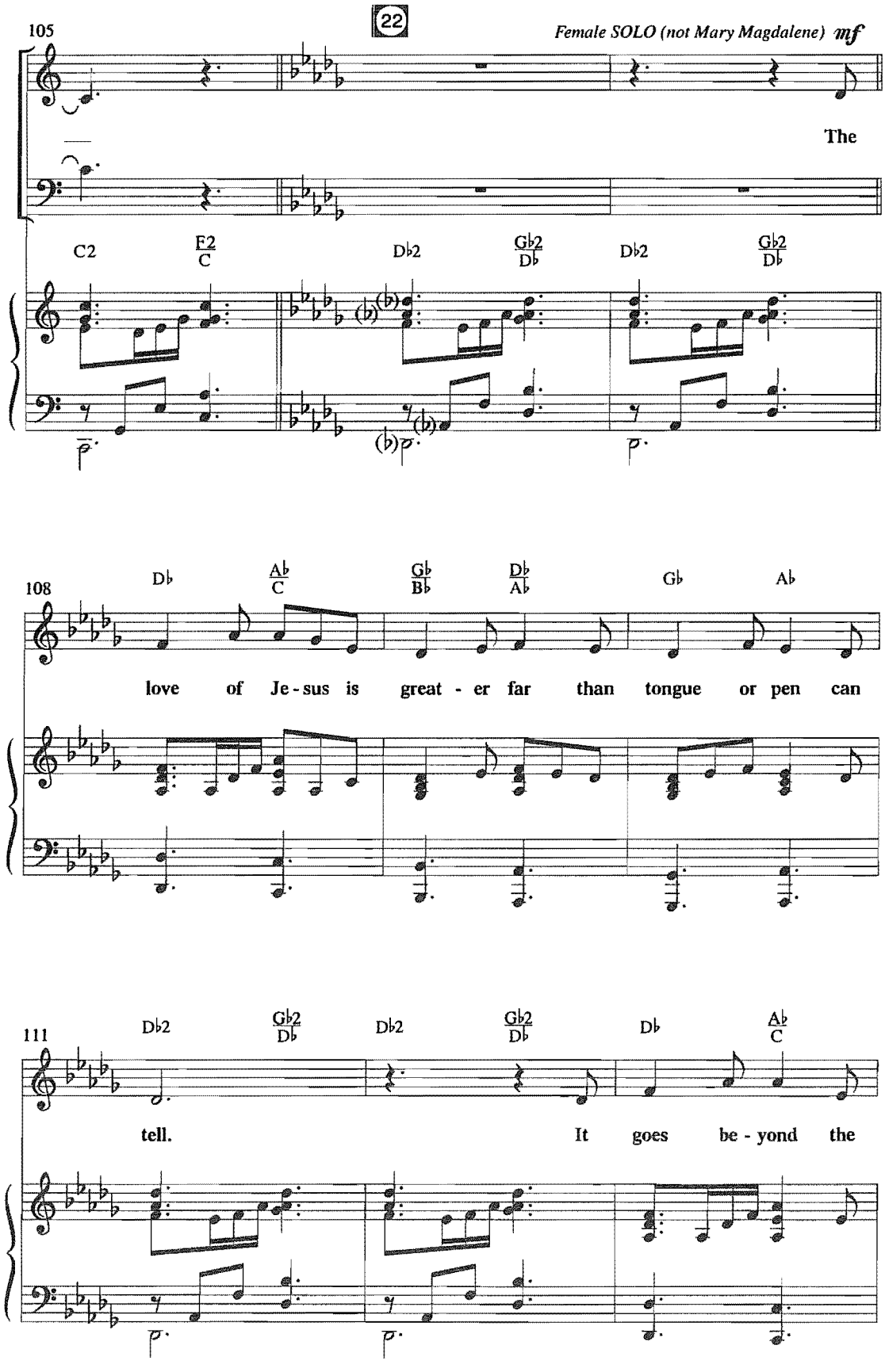

64
C Cmaj7 F2/C C G/B F/A C/G C/G
hend. There's some-thing a-bout the pow-er that frees us I
67
F G ♪=♪ N.C. ♩. = 60 C2 F2/C (Mary exits) C2 F2/C
may nev-er un - der - stand.
20
71
C2 F2/C C2 F2/C
WOMEN: unison (warmly)
mf
C G/B
There's some-thing a - bout the
74
F/A C/G F G C2 F2/C C2 F2/C
love of Je-sus that's hard to com-pre - hend. There's


78
C
G/B
F/A
C/G
F
G
some-thing a-bout the pow-er that frees us I may nev-er un-der-
81
21
CHOIR
mf
stand.
All I know is
C2
F2/C
C
G/B
Am
Em/G
84
I was blind but now I see. Oh,
F
C/E
Dm7
G
C
D7sus
C/E
F
G


87
All I know is I was lost but He found
Am Em/G F C/E Dm7 Dm
90
me. To tell you a - bout the
Gsus G Gsus G C G/B
93
unison
love of Je - sus where do I ev - er start?
F/A C/G F G Am/G Am(2)


96
He touched me, He
He touched me,
unison
F2
99
changed me when He healed my bro - ken
He changed me
C2
E
Dm7
G7
102
heart, when He healed my bro - ken heart.
Am
Am
G
F
G
C2
F2
C


105
22
Female SOLO (not Mary Magdalene) mf
The
C2
F2/C
D♭2
G♭2/D♭
D♭2
G♭2/D♭
108
D♭
A♭/C
G♭/B♭
D♭/A♭
G♭
A♭
love of Je-sus is great-er far than tongue or pen can
111
D♭2
G♭2/D♭
D♭2
G♭2/D♭
D♭
A♭/C
tell. It goes be-yond the

114

Gb/Bb Db/Ab Gb Ab Db2 Gb2/Db

high - est star and reach-es the low - est hell.

117

(SOLO)

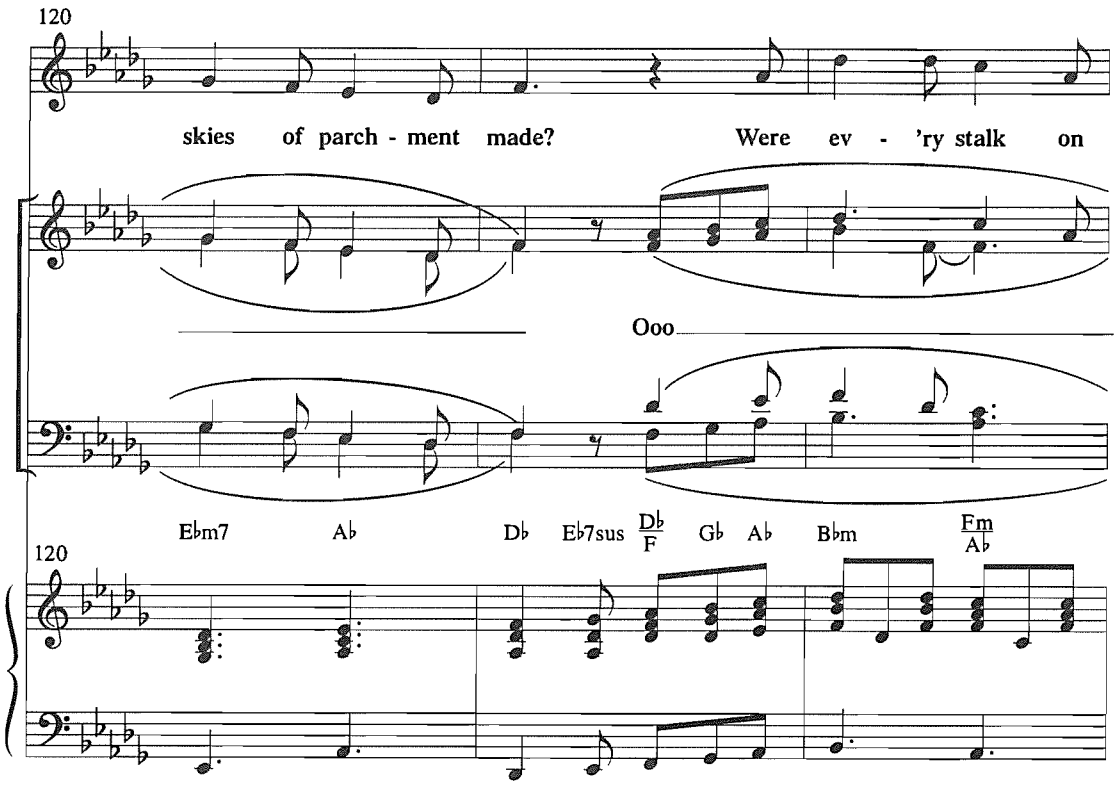
Could we with ink the o - cean fill the

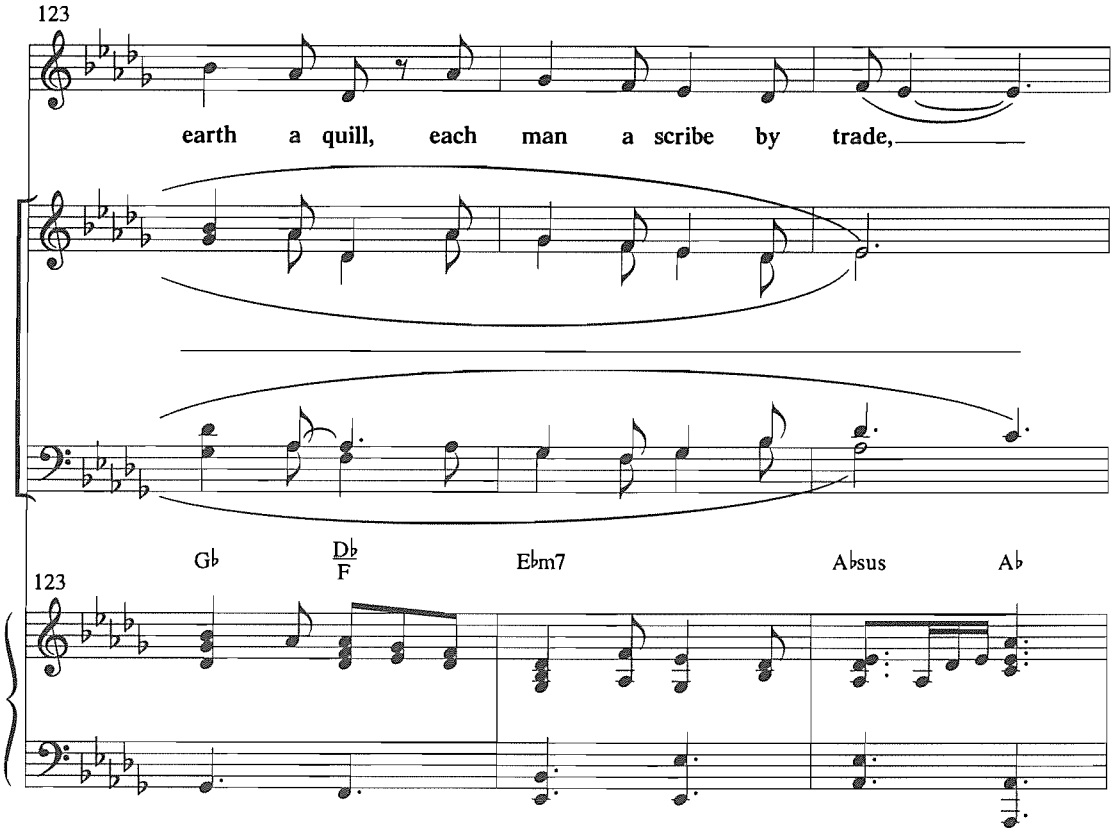
CHOIR

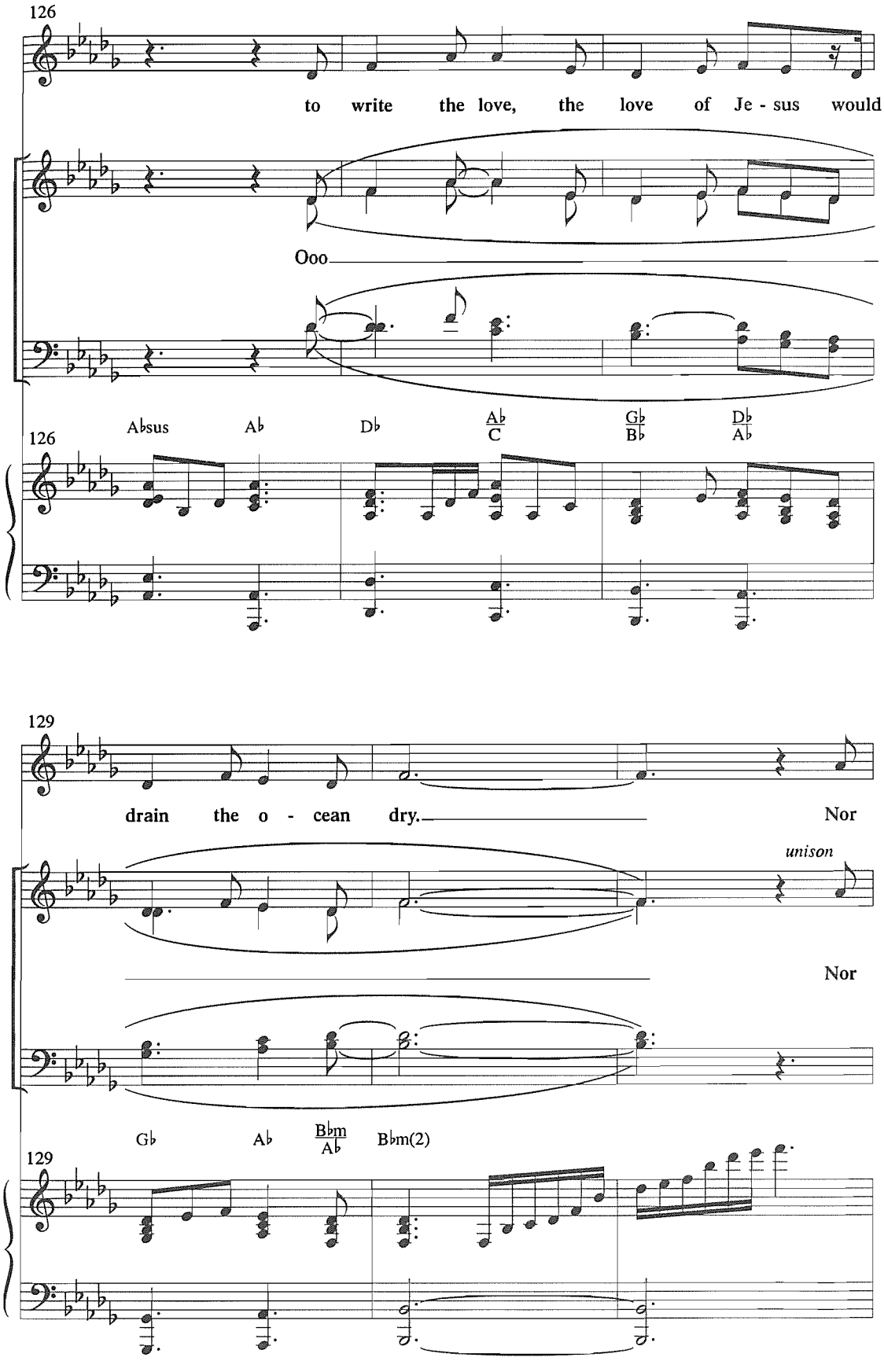
Ooo

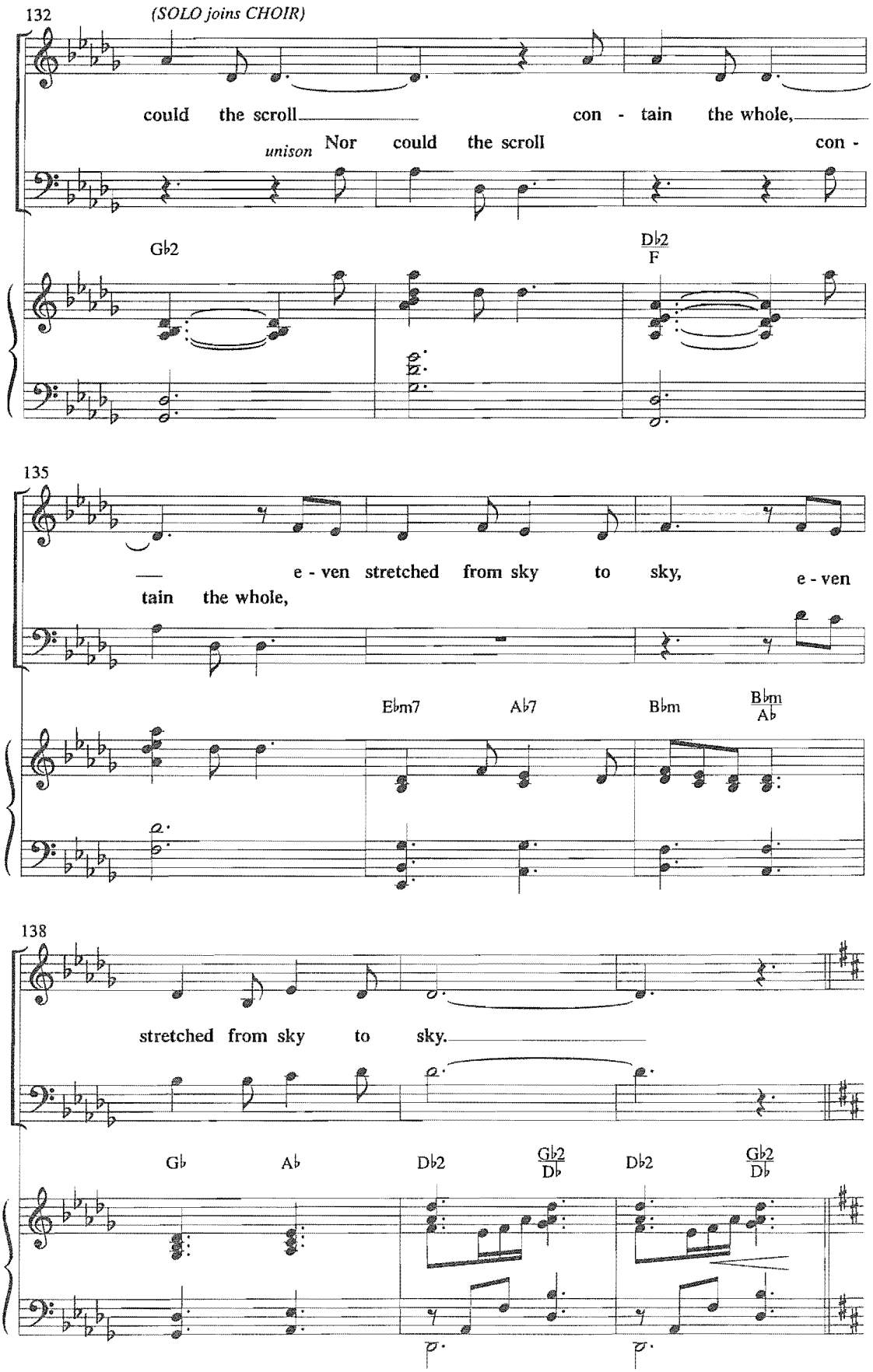
117

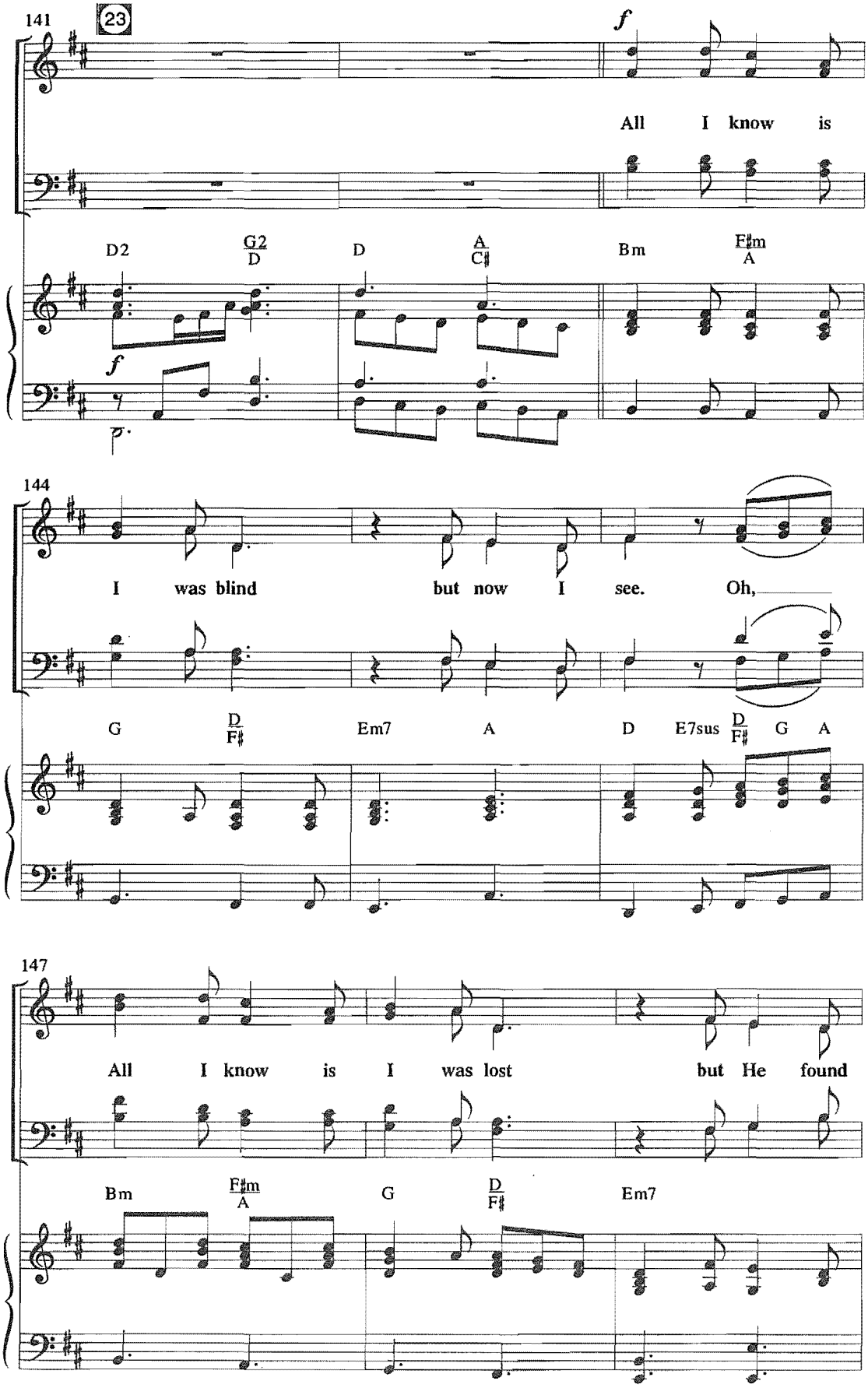
Db2 Ab/C Bbm Fm/Ab Gb Db/F

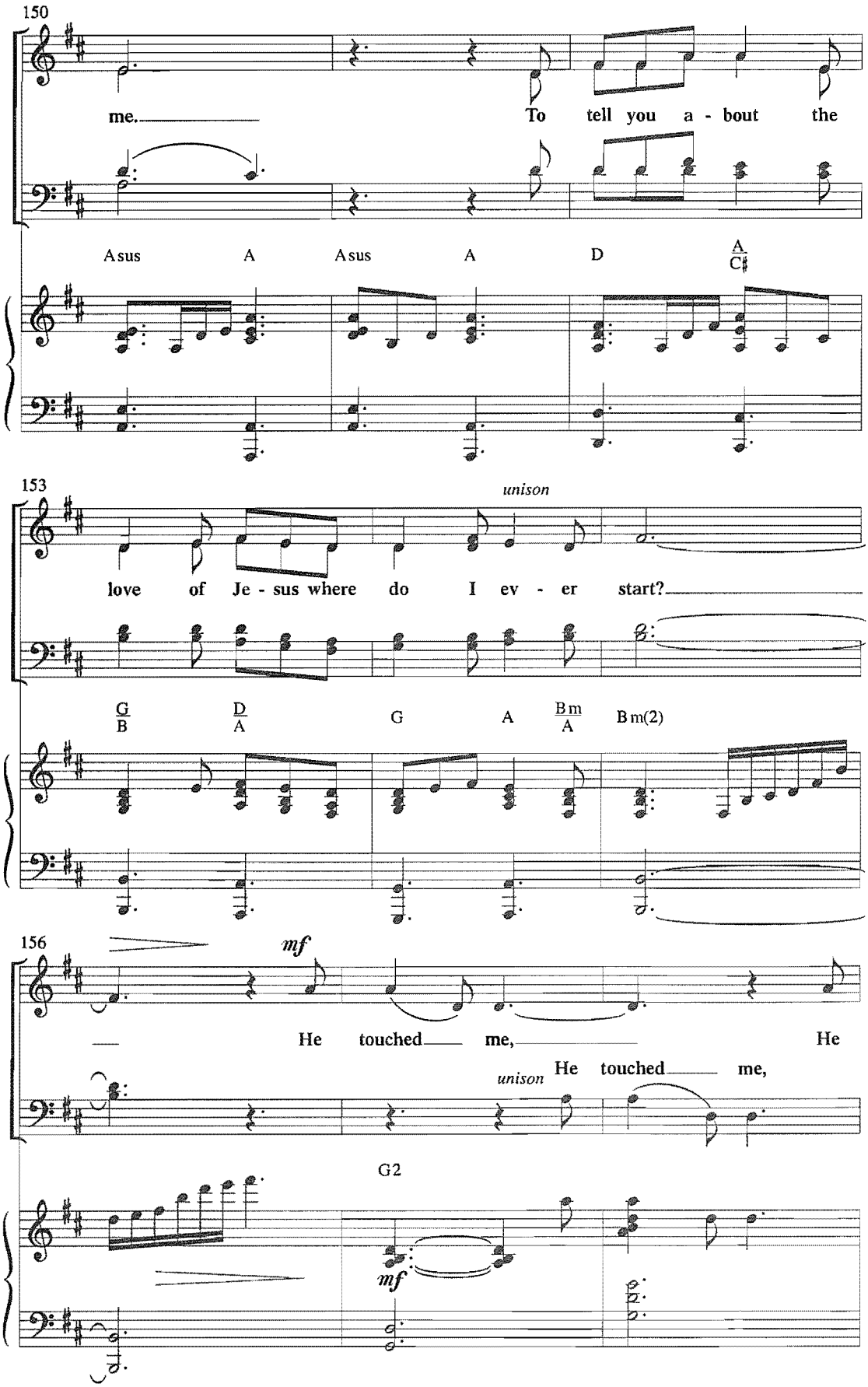

120
skies of parch - ment made? Were ev - 'ry stalk on
Ooo
E♭m7 A♭ D♭ E♭7sus D♭/F G♭ A♭ B♭m Fm/A♭
120

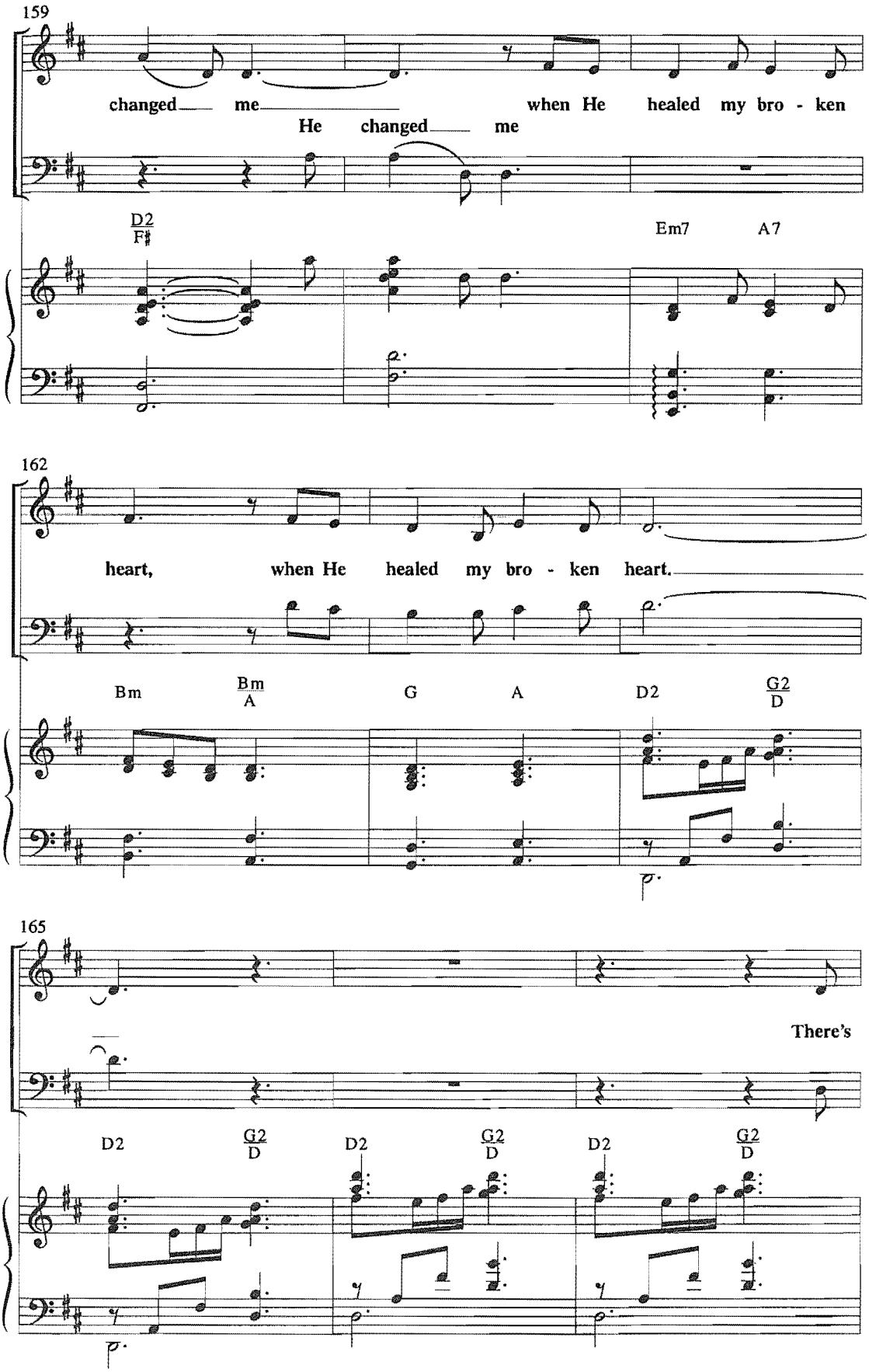

123
earth a quill, each man a scribe by trade,
G♭ D♭/F E♭m7 A♭sus A♭
123

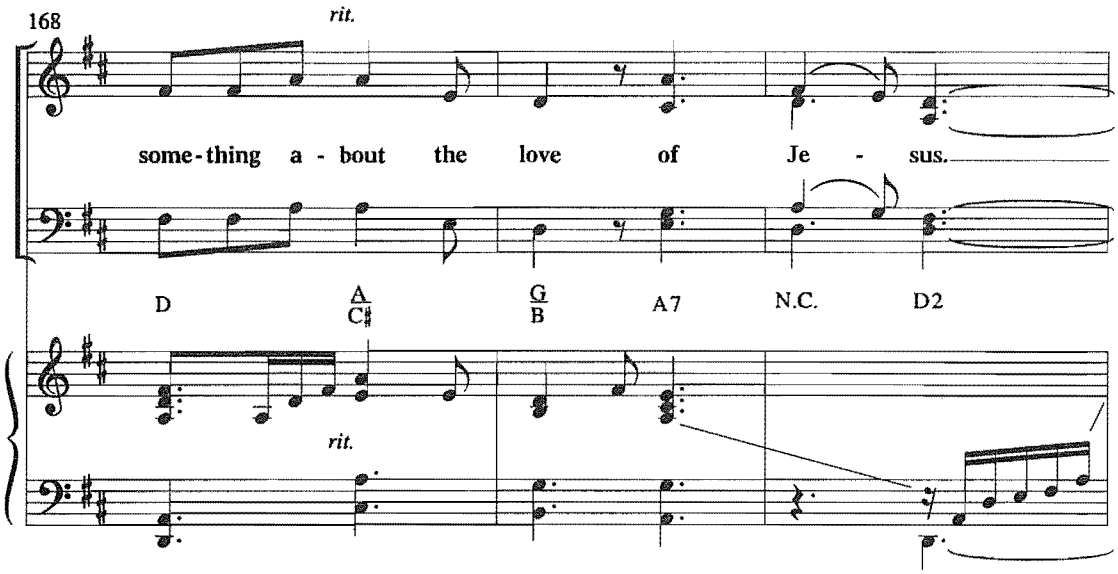

126
to write the love, the love of Je - sus would
Ooo
A♭sus
A♭
D♭
A♭/C
G♭/B♭
D♭/A♭
126
129
drain the o - cean dry.
Nor
unison
Nor
G♭
A♭
B♭m/A♭
B♭m(2)
129

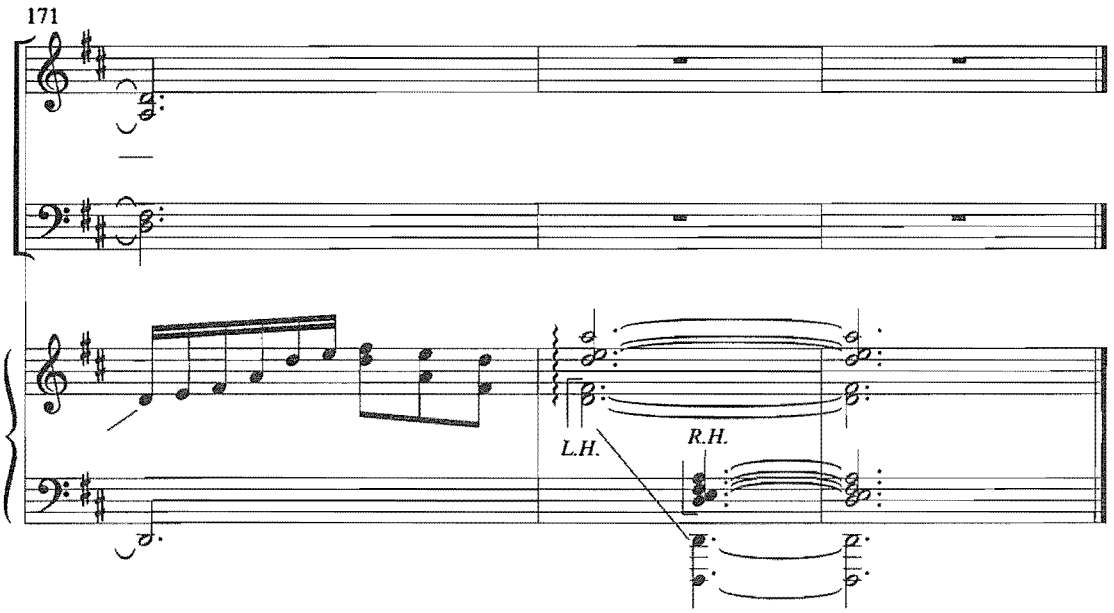

132
(SOLO joins CHOIR)
could the scroll con - tain the whole,
unison Nor could the scroll con -
Gb2
Db2/F
135
e - ven stretched from sky to sky, e - ven
tain the whole,
Ebm7
Ab7
Bbm
Bbm/Ab
138
stretched from sky to sky.
Gb
Ab
Db2
Gb2/Db
Db2
Gb2/Db


141
23
f
All I know is
D2
G2/D
D
A/C♯
Bm
F♯m/A
f
144
I was blind but now I see. Oh,
G
D/F♯
Em7
A
D
E7sus
D/F♯
G
A
147
All I know is I was lost but He found
Bm
F♯m/A
G
D/F♯
Em7


150
me.
To tell you a - bout the
Asus A Asus A D A/C♯
153
unison
love of Je - sus where do I ev - er start?
G/B D/A G A Bm/A Bm(2)
156
mf
He touched me, He
unison He touched me,
G2
mf


159
changed me when He healed my bro - ken
He changed me
D2/F♯
Em7
A7
162
heart, when He healed my bro - ken heart.
Bm
Bm/A
G
A
D2
G2/D
165
There's
D2
G2/D
D2
G2/D
D2
G2/D


168
rit.
some-thing a - bout the love of Je - sus.
D
A
C♯
G
B
A7
N.C.
D2
rit.

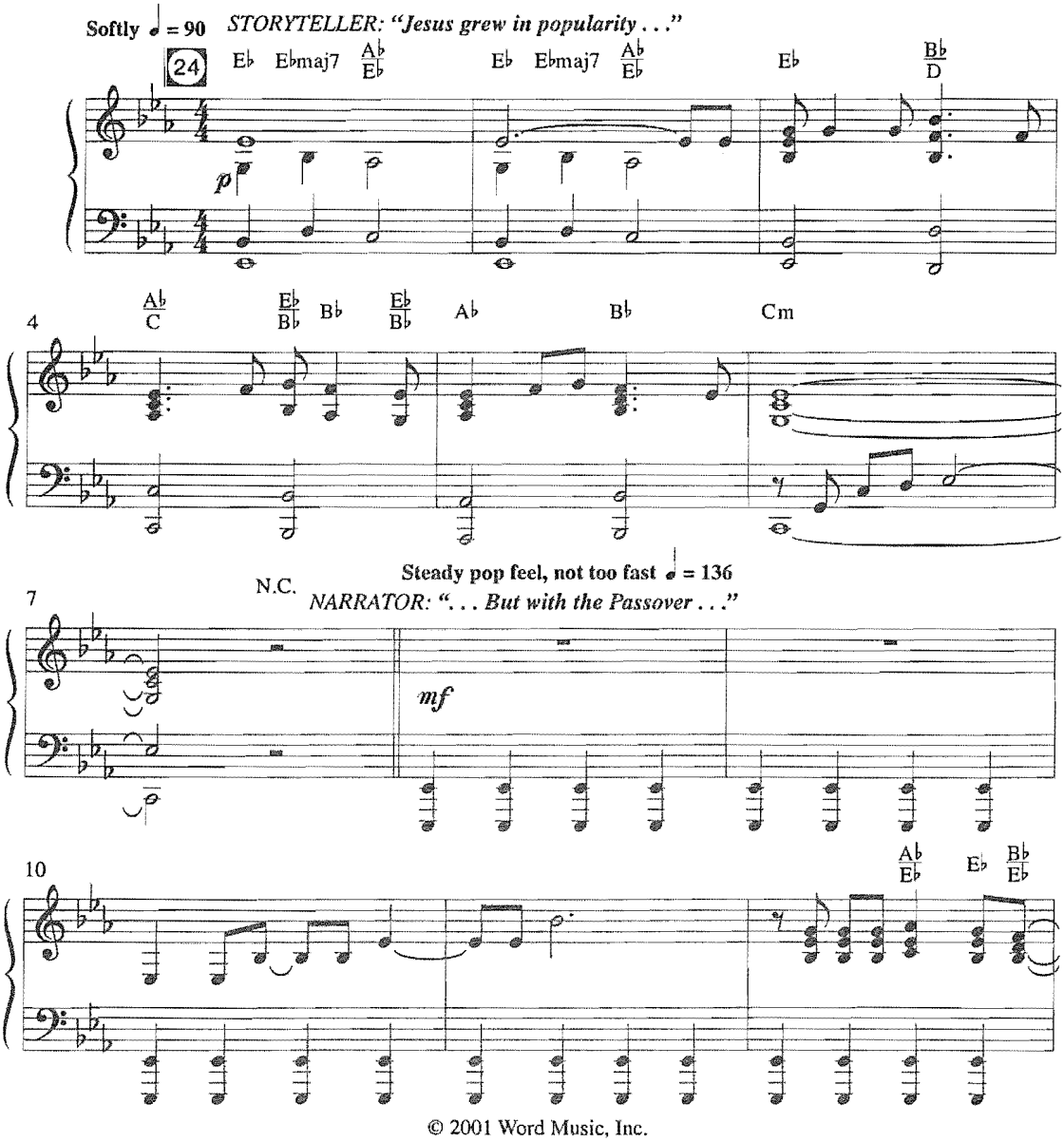

171
L.H.
R.H.

(Mary walks offstage. As she does, she passes the Storyteller, who is standing to one side of the stage.)

STORYTELLER: **In the year that followed this meeting, all of Nicodemus' predictions—and all of his fears came true.** *(music begins to "Blessed Is the King of Israel")* **Jesus grew in popularity with the people. He healed, fed the hungry, taught, and even raised the dead. And it truly seemed that He was more at odds with the Pharisees than the Romans. A confrontation was inevitable. All knew of the plans to kill Him if He returned to the city. But with the Passover days away, Jesus did the unthinkable—He came to Jerusalem.**

Blessed Is the King of Israel

Words and Music by
DAVID T. CLYDESDALE
Arranged by David T. Clydesdale



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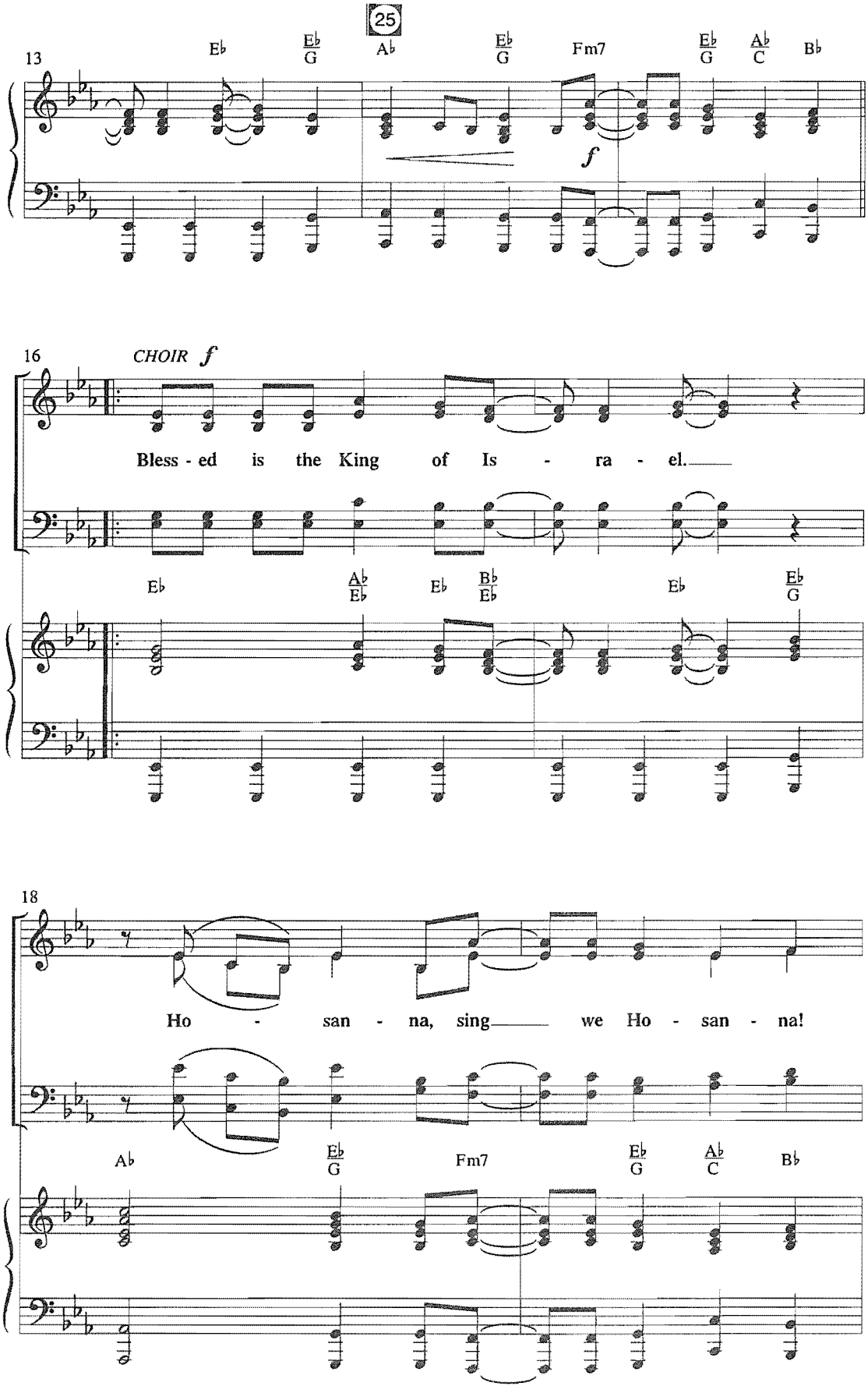
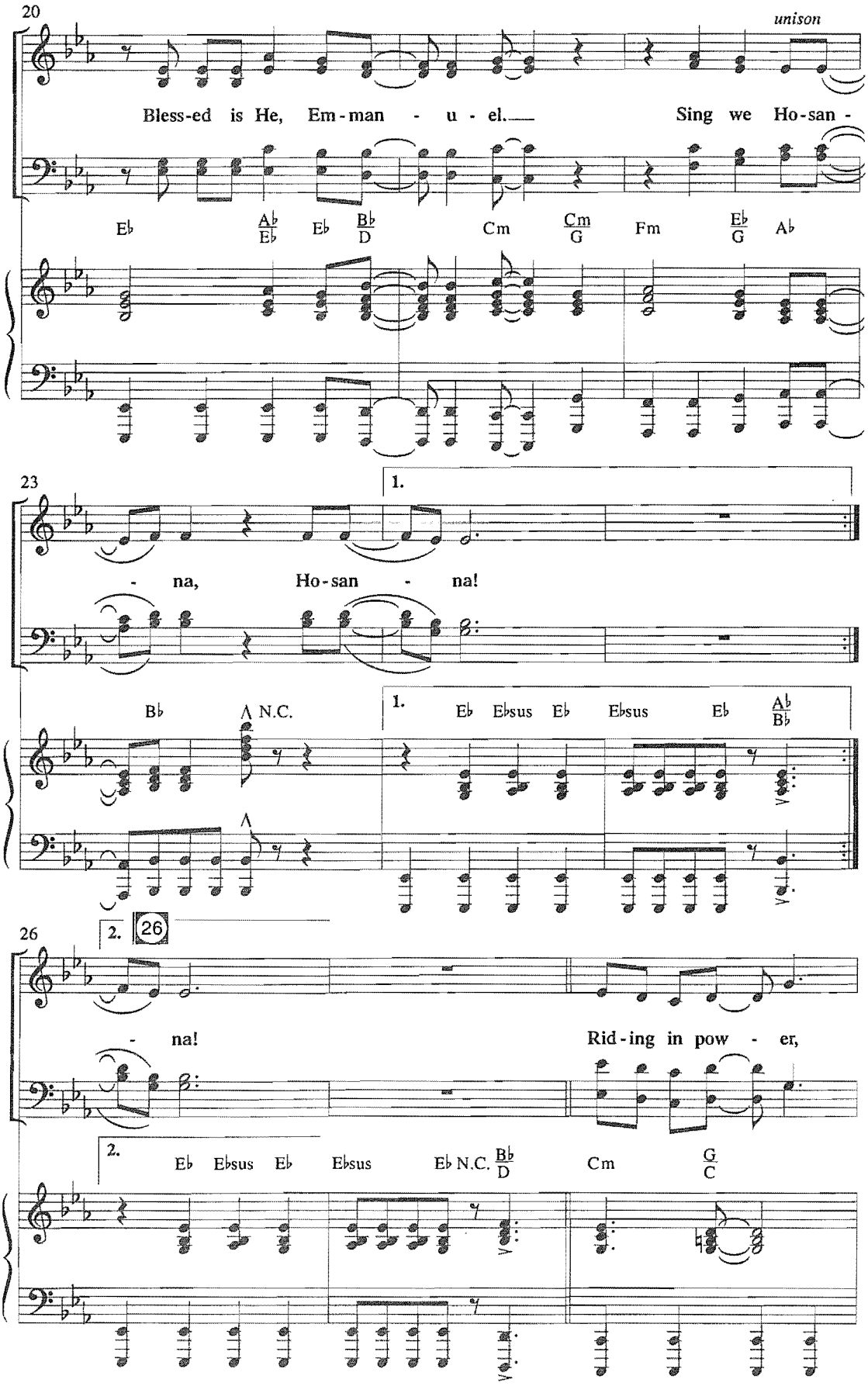
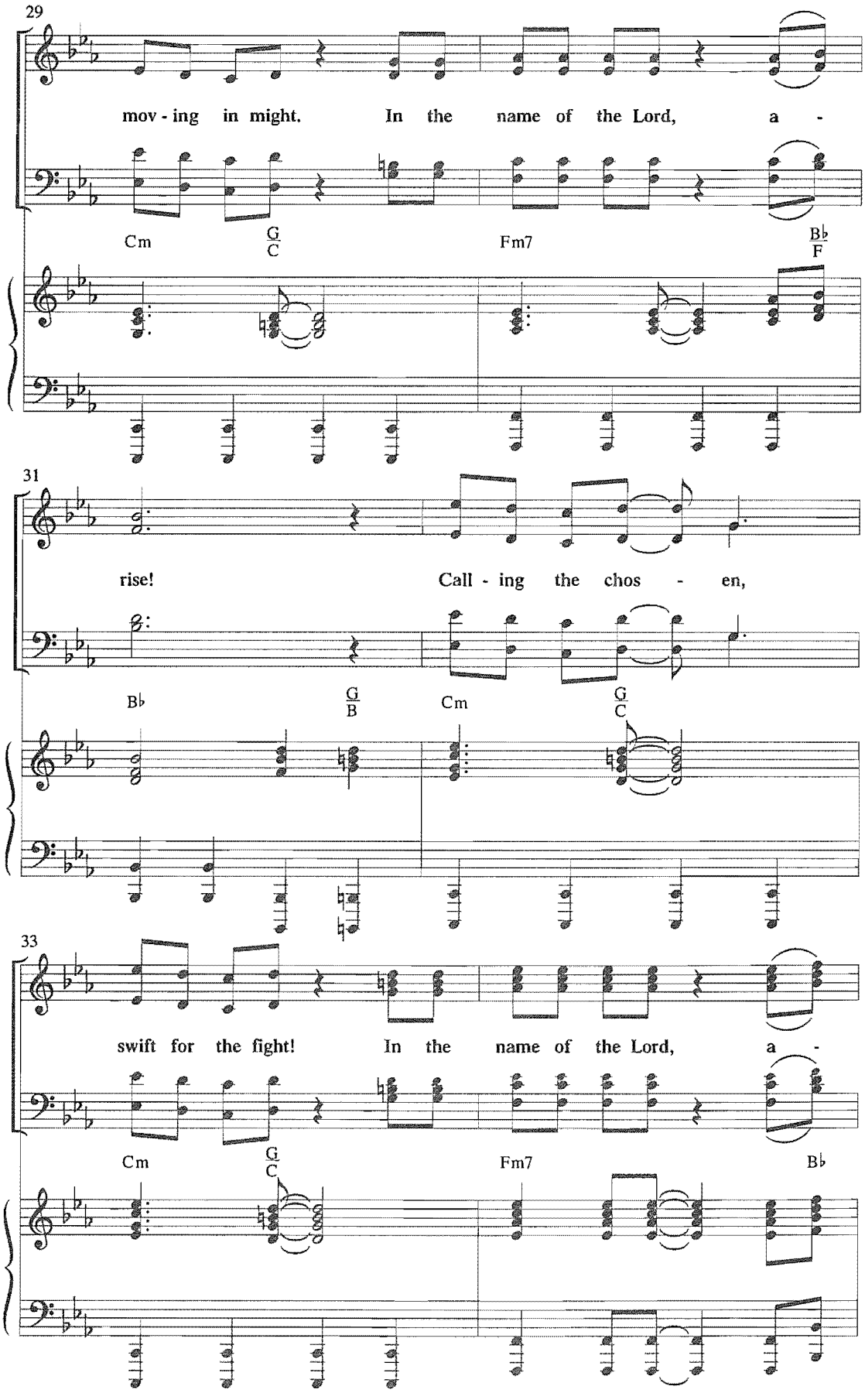
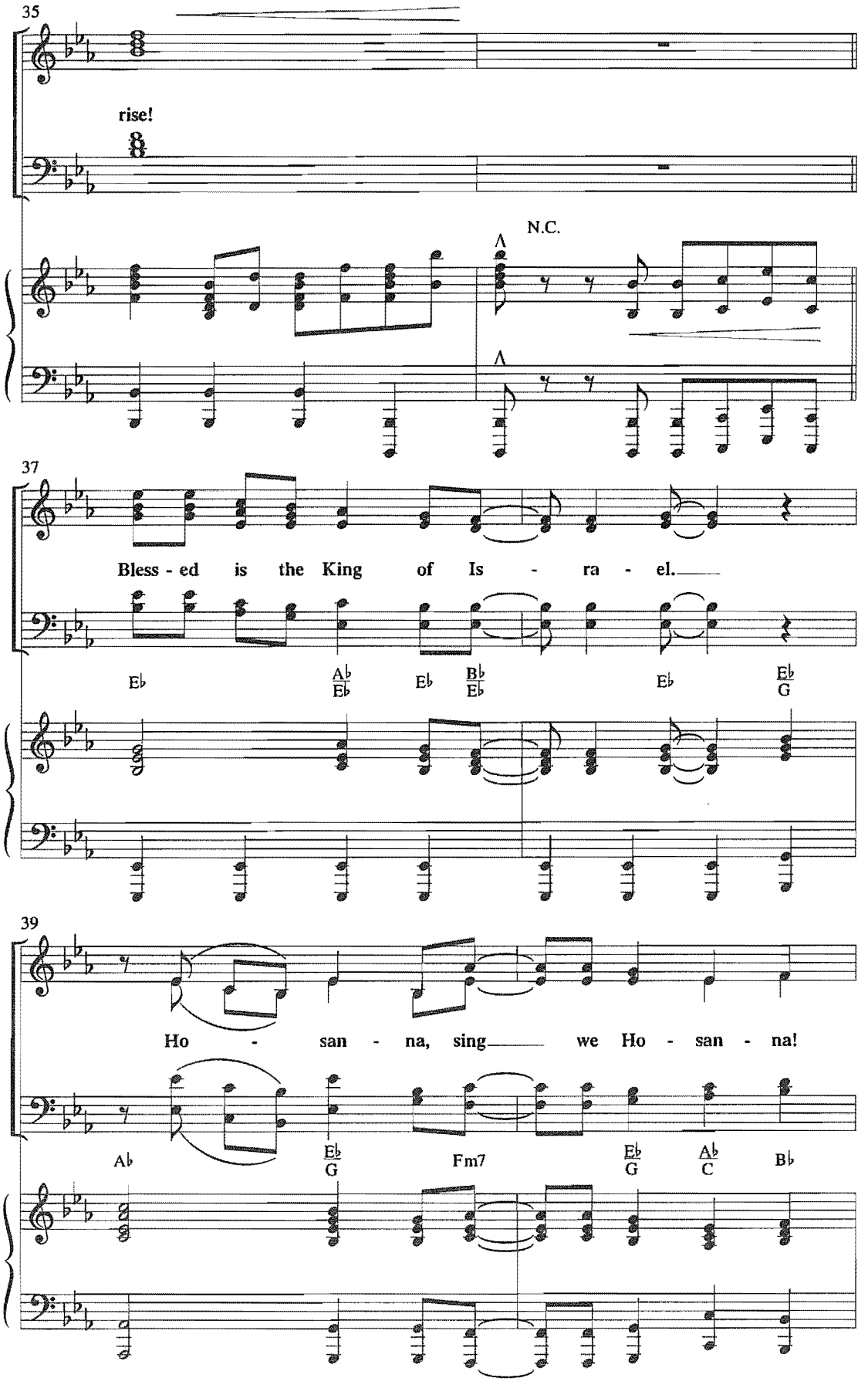
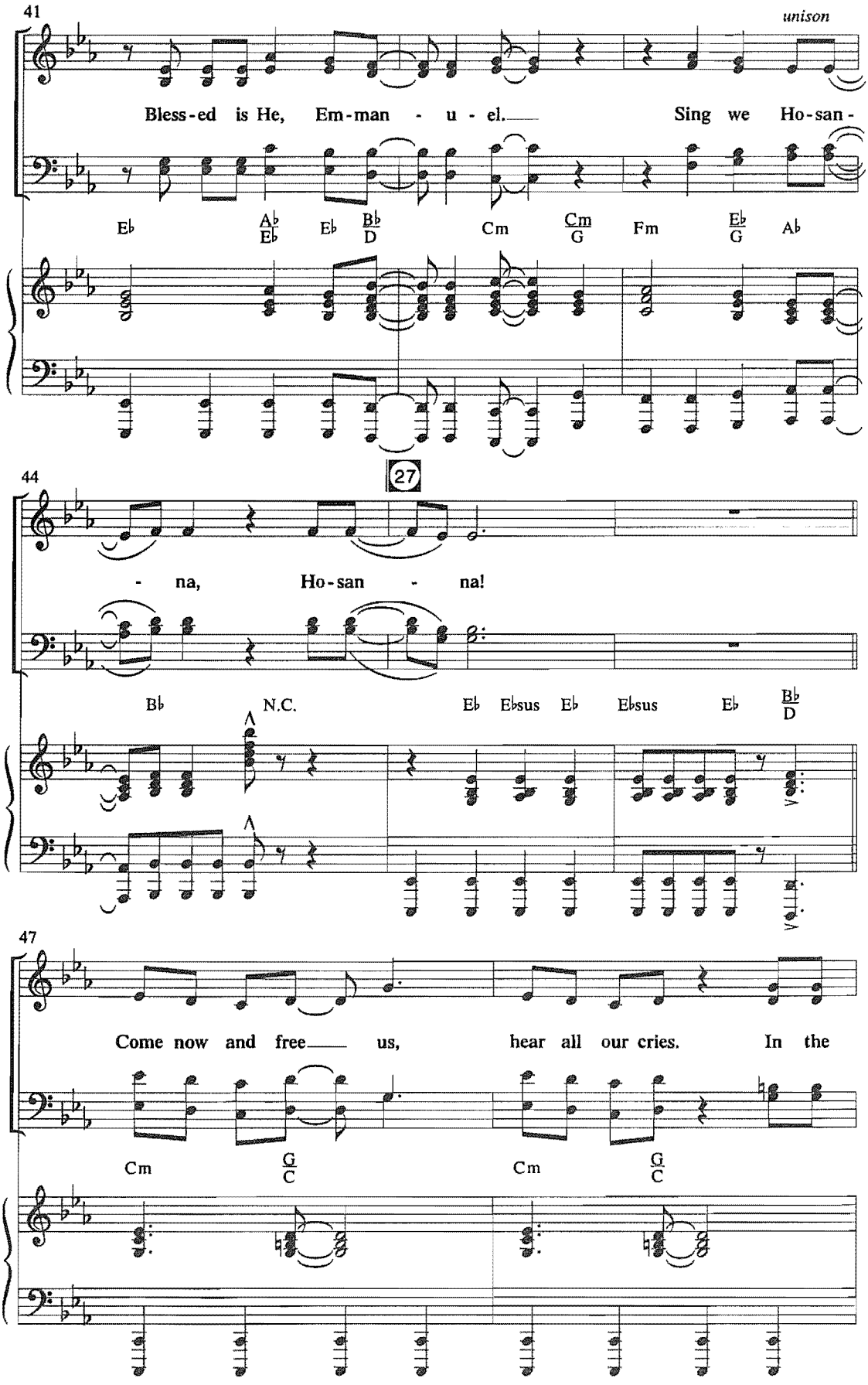
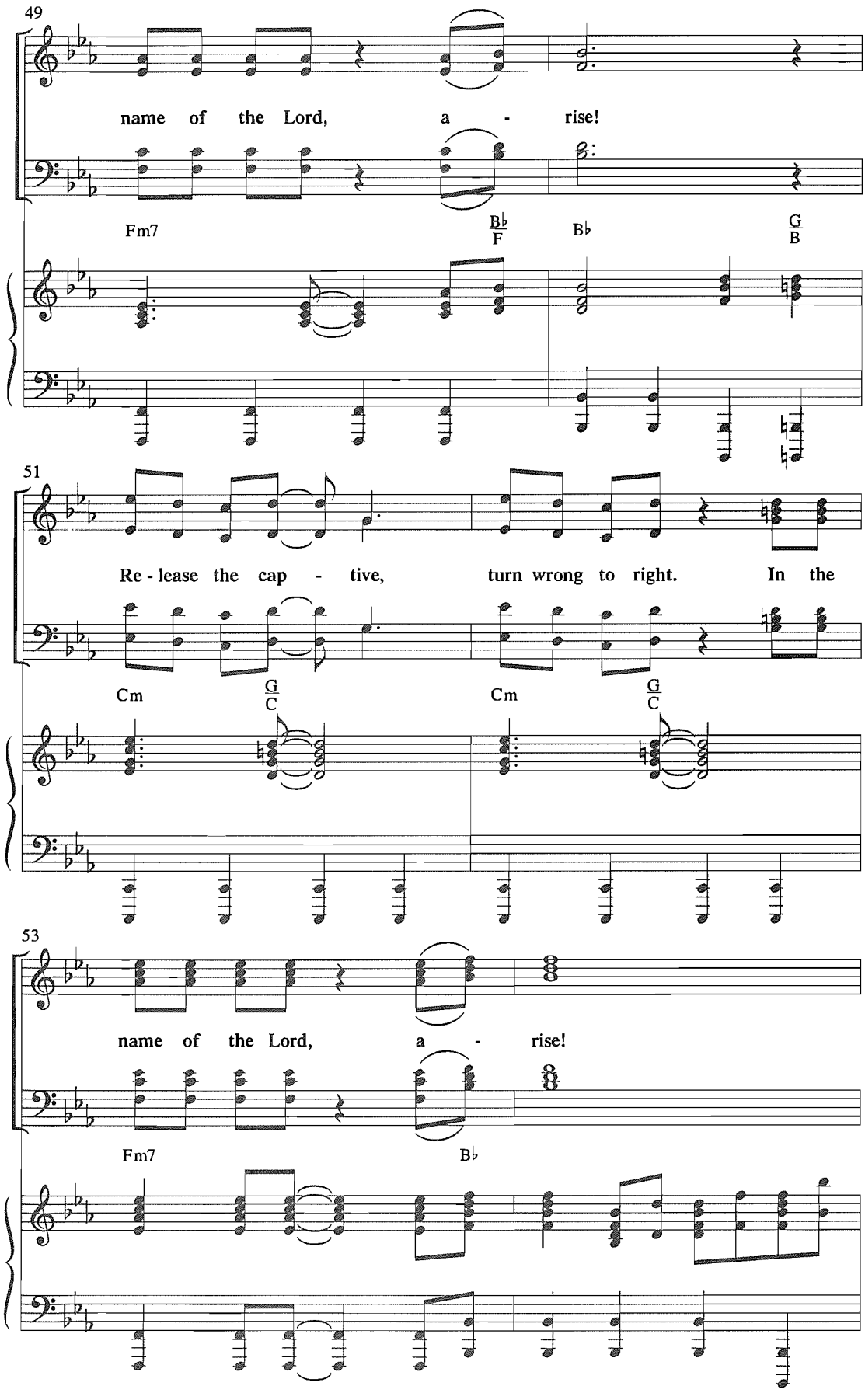

25
13
E♭
E♭/G
A♭
E♭/G
Fm7
E♭/G
A♭/C
B♭
f
16
CHOIR f
Bless - ed is the King of Is - ra - el.
E♭
A♭/E♭
E♭
B♭/E♭
E♭
E♭/G
18
Ho - san - na, sing we Ho - san - na!
A♭
E♭/G
Fm7
E♭/G
A♭/C
B♭

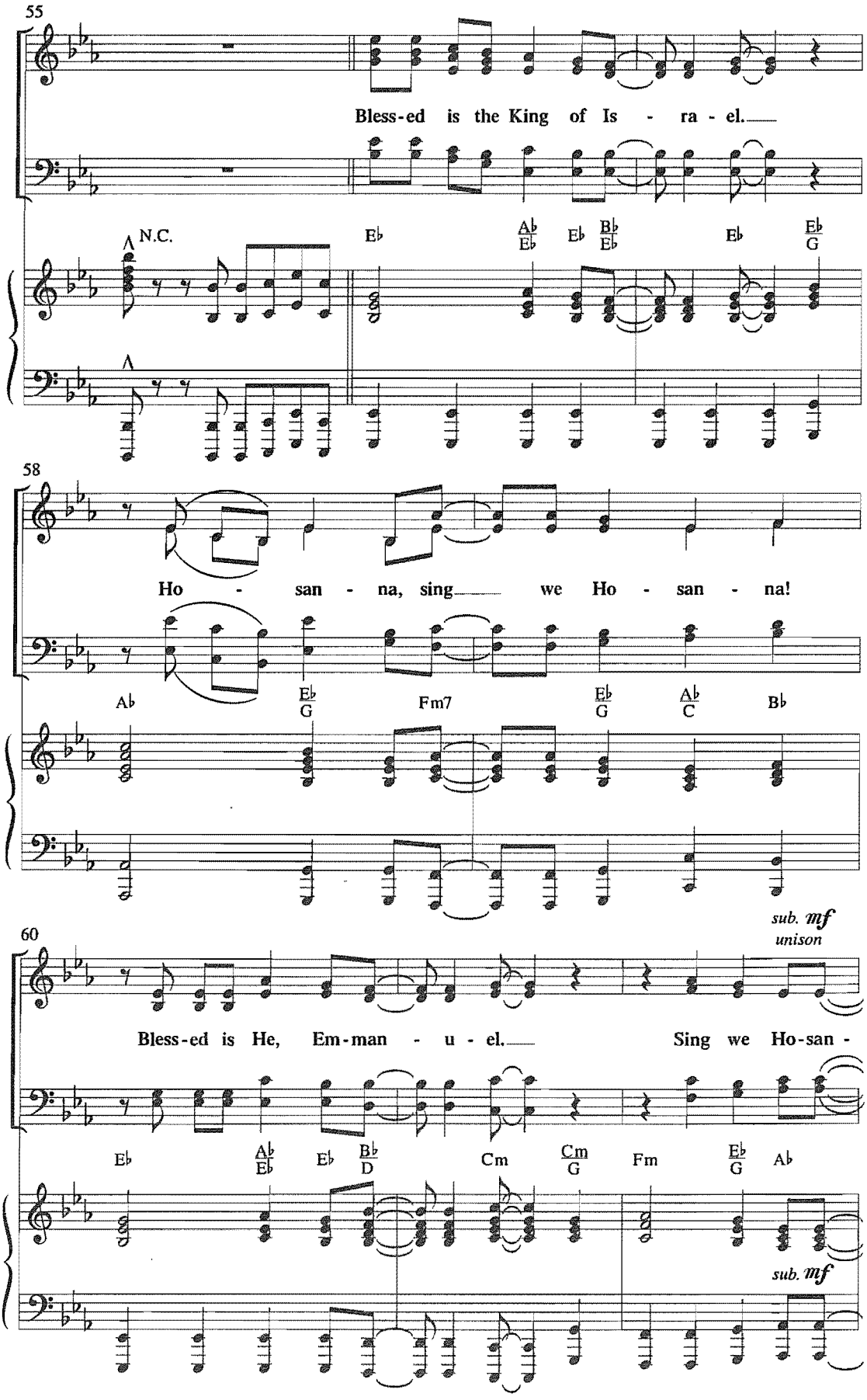

20
unison
Bless-ed is He, Em-man - u - el.
Sing we Ho-san -
E♭ A♭/E♭ E♭ B♭/D Cm Cm/G Fm E♭/G A♭
23
1.
- na, Ho-san - na!
B♭ N.C.
1. E♭ E♭sus E♭ E♭sus E♭ A♭/B♭
26
2.
- na!
Rid-ing in pow - er,
2. E♭ E♭sus E♭ E♭sus E♭ N.C. B♭/D Cm G/C

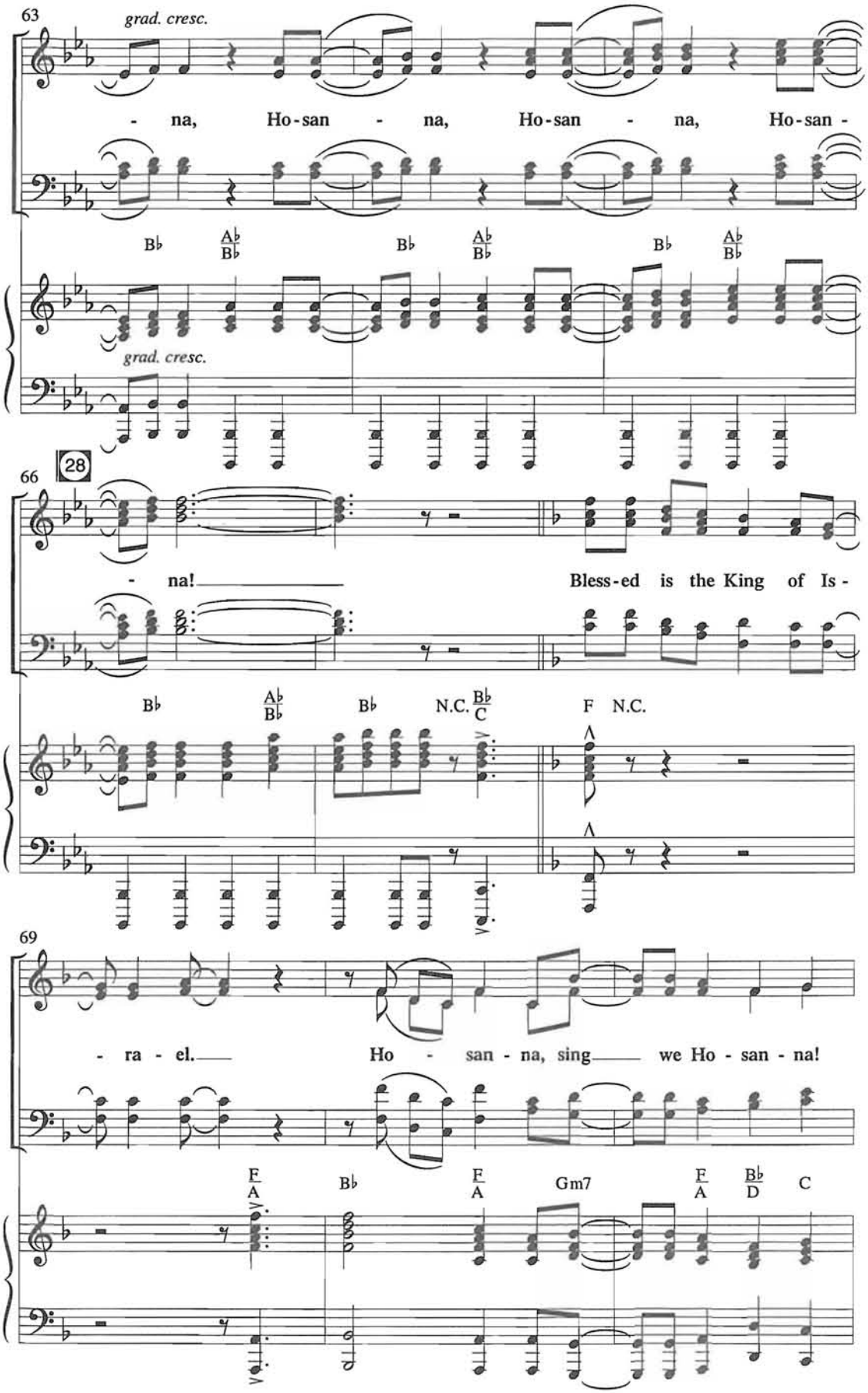

29
mov - ing in might. In the name of the Lord, a -
Cm
G/C
Fm7
B♭/F
31
rise! Call - ing the chos - en,
B♭
G/B
Cm
G/C
33
swift for the fight! In the name of the Lord, a -
Cm
G/C
Fm7
B♭

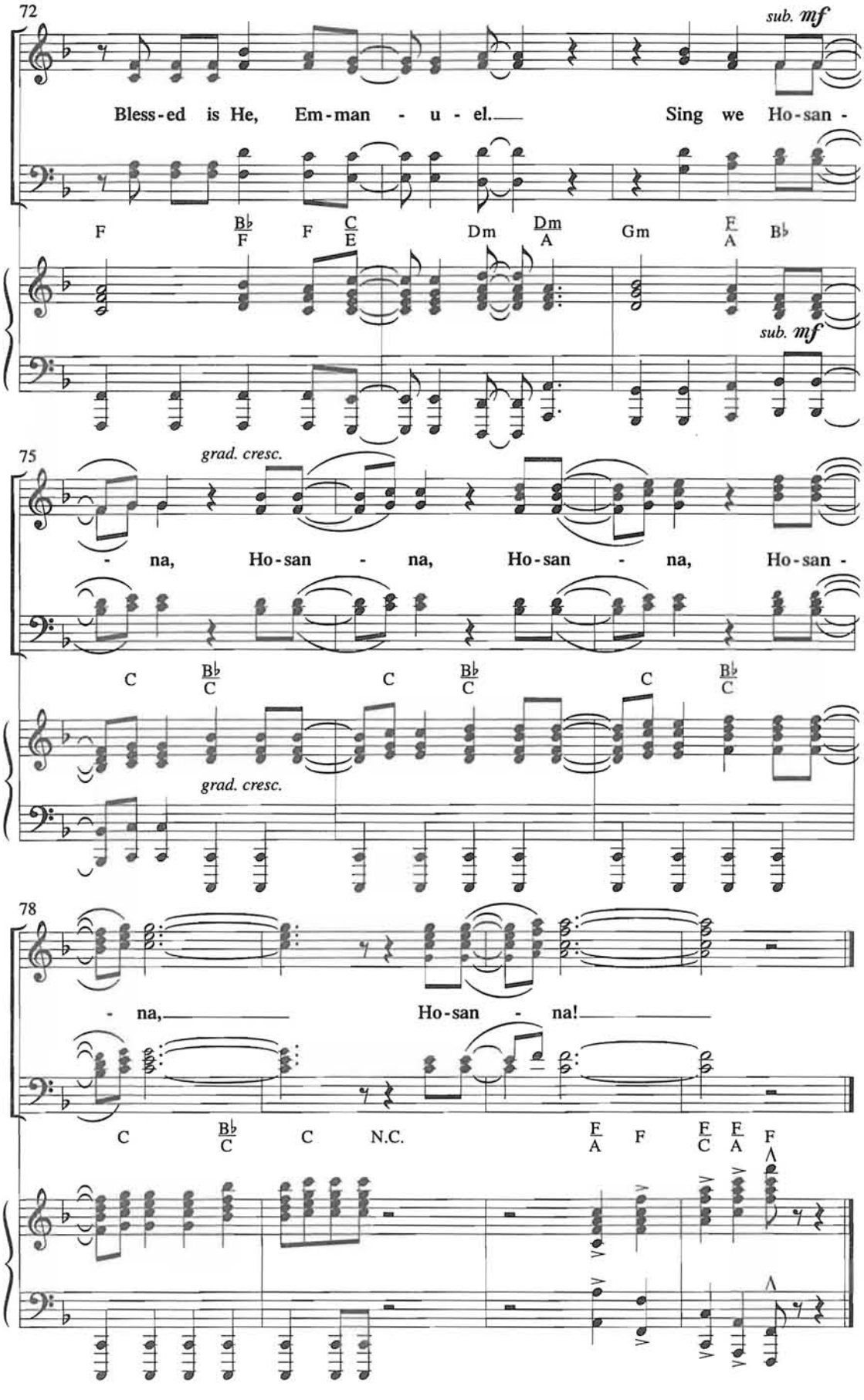

35
rise!
N.C.
37
Bless - ed is the King of Is - ra - el.
E♭
A♭/E♭
E♭
B♭/E♭
E♭
E♭/G
39
Ho - san - na, sing we Ho - san - na!
A♭
E♭/G
Fm7
E♭/G
A♭/C
B♭


41
unison
Bless-ed is He, Em-man - u - el. Sing we Ho-san-
E♭ A♭/E♭ E♭ B♭/D Cm Cm/G Fm E♭/G A♭
27
44
- na, Ho-san - na!
B♭ N.C. E♭ E♭sus E♭ E♭sus E♭ B♭/D
47
Come now and free us, hear all our cries. In the
Cm G/C Cm G/C


49
name of the Lord, a - rise!
Fm7
B♭/F
B♭
G/B
51
Re - lease the cap - tive, turn wrong to right. In the
Cm
G/C
Cm
G/C
53
name of the Lord, a - rise!
Fm7
B♭


55
Bless-ed is the King of Is - ra - el.
N.C.
E♭
A♭/E♭
E♭
B♭/E♭
E♭
E♭/G
58
Ho - san - na, sing we Ho - san - na!
A♭
E♭/G
Fm7
E♭/G
A♭/C
B♭
sub. mf
unison
60
Bless-ed is He, Em-man - u - el. Sing we Ho-san -
E♭
A♭/E♭
E♭
B♭/D
Cm
Cm/G
Fm
E♭/G
A♭
sub. mf


63
grad. cresc.
- na, Ho-san - na, Ho-san - na, Ho-san -
B♭ A♭/B♭ B♭ A♭/B♭ B♭ A♭/B♭
grad. cresc.
66
28
- na! Bless-ed is the King of Is-
B♭ A♭/B♭ B♭ N.C. B♭/C F N.C.
69
- ra - el. Ho - san - na, sing we Ho - san - na!
F/A B♭ F/A Gm7 F/A B♭/D C


72
sub. mf
Bless-ed is He, Em-man - u - el. Sing we Ho-san -
F B♭/F F C/E Dm Dm/A Gm F/A B♭
sub. mf
75
grad. cresc.
- na, Ho-san - na, Ho-san - na, Ho-san -
C B♭/C C B♭/C C B♭/C
grad. cresc.
78
- na, Ho-san - na!
C B♭/C C N.C. F/A F F/C F/A F

(Joseph is alone in the Sanhedrin chambers as Nicodemus arrives, walking in resigned to a tragedy.)

NICODEMUS: **Why did Jesus come back?**

JOSEPH OF ARIMATHEA: **He came to Passover.**

NICODEMUS: **He came to die! You know that's what they're going to do.**

JOSEPH OF ARIMATHEA: **You mean what *we* are going to do?**

NICODEMUS: **Well, it doesn't matter who you or I think He is! I can't protect Him anymore!**

JOSEPH OF ARIMATHEA: **It doesn't matter who He is?! He's the Messiah!**

NICODEMUS: **Do *not* talk like that!**

JOSEPH OF ARIMATHEA: *(angry)* **You know who He is! You know what He is! The one you've waited for all your life! You're just afraid to say it.**

NICODEMUS: **He's a good teacher! That's all!**

JOSEPH OF ARIMATHEA: **He raised a man from the dead! He claims to be God's Son! He's not just a good teacher. He's either the Messiah or a lunatic! Which one is it, Nicodemus?**

(Nicodemus doesn't answer)

You won't even acknowledge Him—much less protect Him!

NICODEMUS: **Why me?!**

JOSEPH OF ARIMATHEA: **You can do something! Last time He was in the city, you kept them from arresting Him. You have influence, you can do it again!**

NICODEMUS: **What can I do?! It's done! What would He gain if I'm thrown out of the Sanhedrin—if I lose everything? If I'm stoned for blasphemy? You know that's what they'd do!**

JOSEPH OF ARIMATHEA: **It's not too late.**

NICODEMUS: **Are you serious? They've already paid one of His disciples to betray Him. It's gone too far to stop!**

JOSEPH OF ARIMATHEA: *(begins to walk out)* **You know the irony? I'll bet He'd give His life to save us, yet we won't even risk our prestige to save Him.**

(pauses, stops and turns, music begins to "O Gethsemane")

I remember when we woke up every morning expecting the Messiah to arrive. And today turns out to be the day.

(Nicodemus looks straight ahead as Joseph turns and leaves.)

(During the song "O Gethsemane," actors pantomime Jesus praying in the garden with His disciples. After Jesus' spoken lines in measures 42–49, lights fade to black.)

(During "The Arrest Underscore," Nicodemus, Joseph and the Storyteller stand facing the congregation, equal distance from each other.)

O Gethsemane

Words and Music by
BRIAN CARR
Arranged by David T. Clydesdale

Warm, tender ballad ♩ = 84

JOSEPH OF ARIMATHEA: "I remember when . . ."

29 N.C. D2 F♯m7/C♯ Bm(2)

mp

3 Em7 D/F♯ G6 Asus *WOMEN: unison* *mp* D2 D

O Geth - sem - a - ne, be -

6 Dmaj7 Bm/D Em D/F♯ Em/G A

neath the stars, you em - braced a Lamb whose

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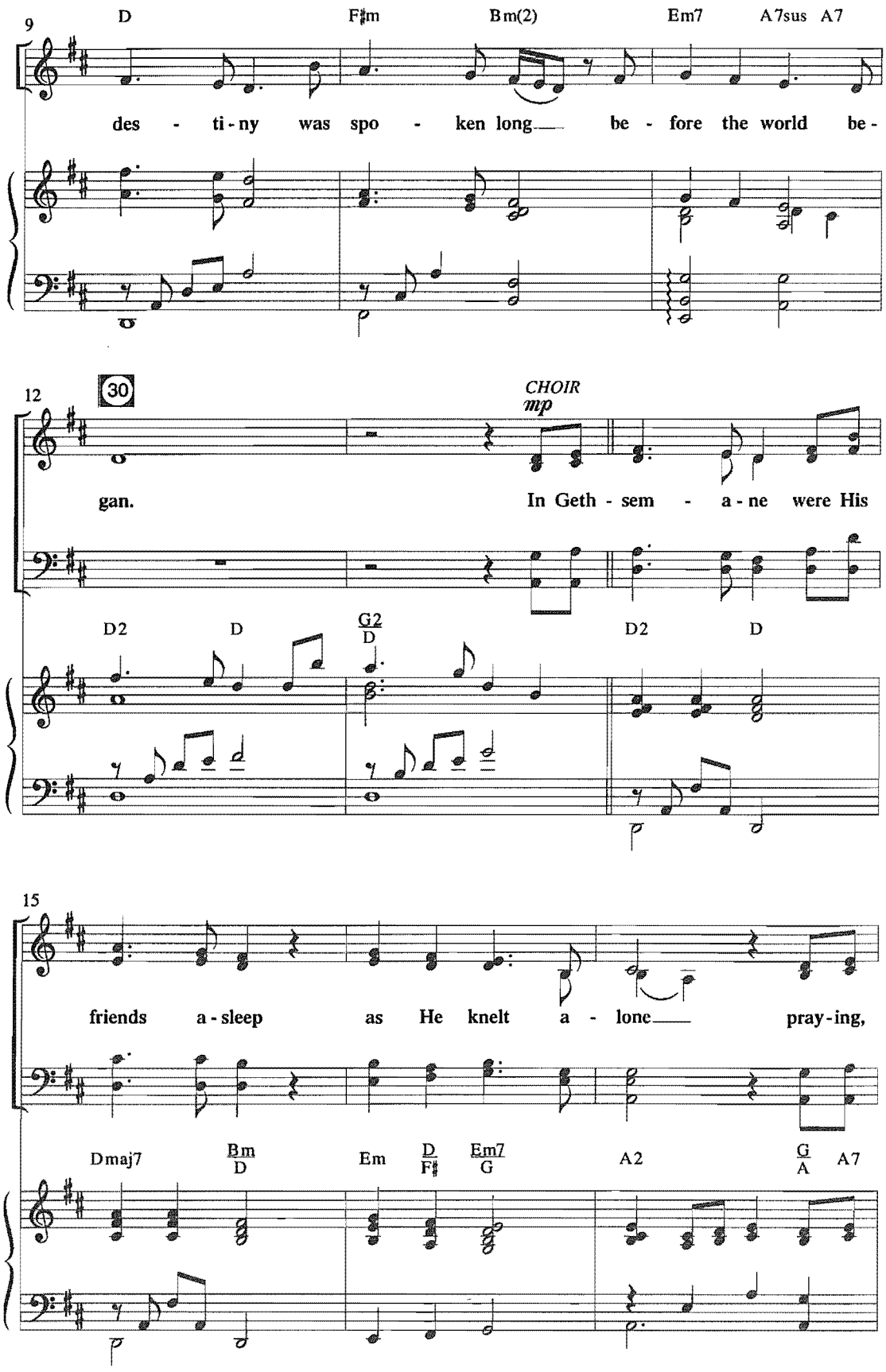
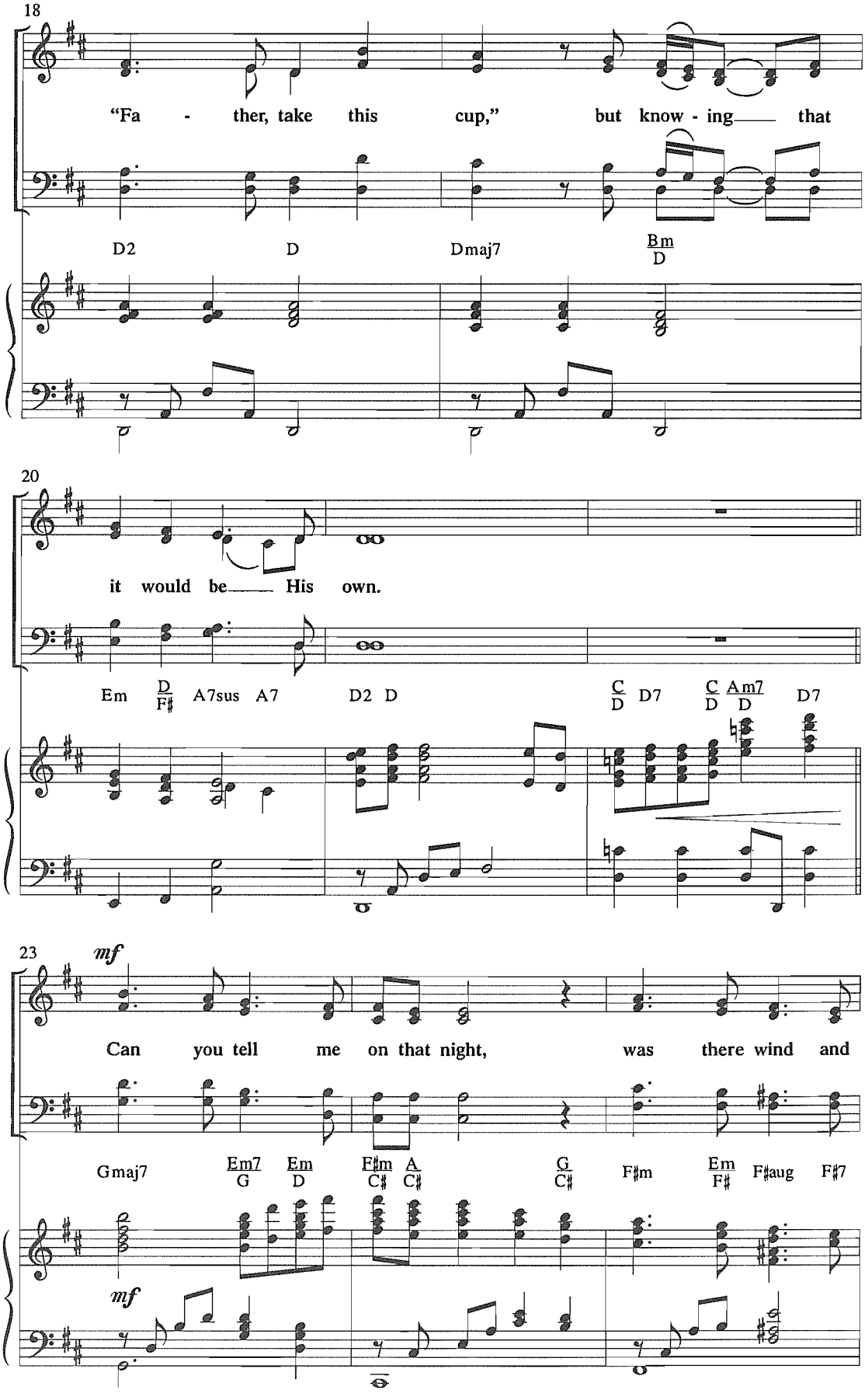

9
D
F♯m
Bm(2)
Em7
A7sus
A7
des - ti - ny was spo - ken long be - fore the world be -
12
30
CHOIR
mp
gan.
In Geth - sem - a - ne were His
D2
D
G2
D
D2
D
15
friends a - sleep as He knelt a - lone pray - ing,
Dmaj7
Bm
D
Em
D
F♯
Em7
G
A2
G
A
A7


18
"Fa - ther, take this cup," but know - ing that
D2 D Dmaj7 Bm/D
20
it would be His own.
Em D/F♯ A7sus A7 D2 D C/D D7 C/D Am7/D D7
23
mf
Can you tell me on that night, was there wind and
Gmaj7 Em7/G Em/D F♯m/C♯ A/C♯ G/C♯ F♯m Em/F♯ F♯aug F♯7
mf

26

rain, or was the Fa - ther's

Bm(2) Bm C/D D Gmaj7 Em/G Gmaj7

28 *dim.* 31

heart re-vealed in si-lence and in pain?

F♯m/C♯ A/C♯ G/B Bm7 N.C. Em/B Bm Em/A A Asus$^{4}_{2}$

dim.

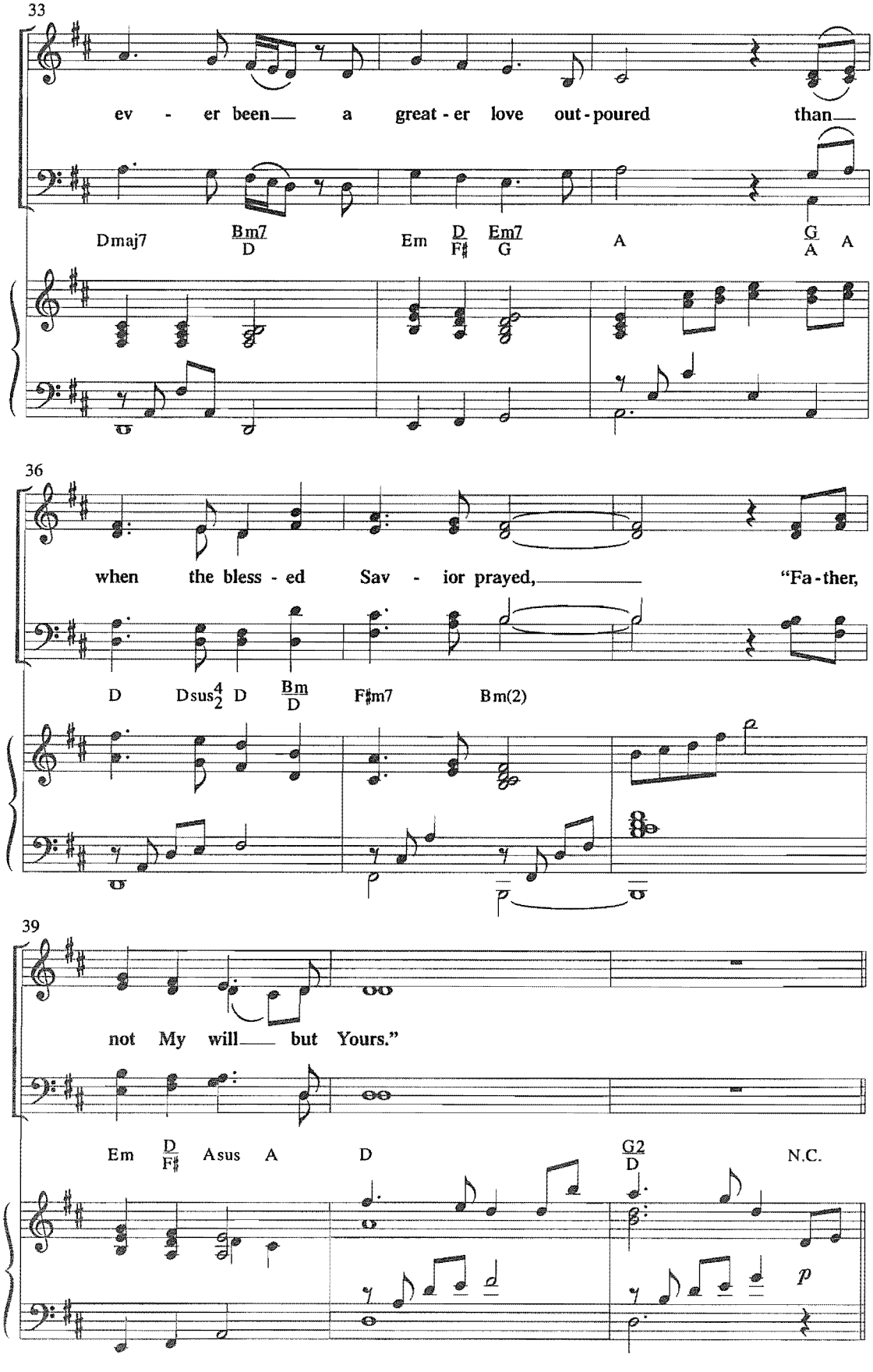
31 *rit.* *mp* *unison* *a tempo*

O Geth - sem - a - ne, has there

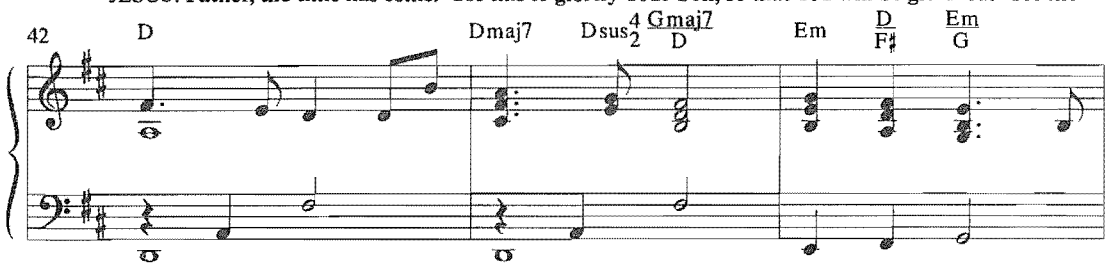
unison

A G/A D2 D

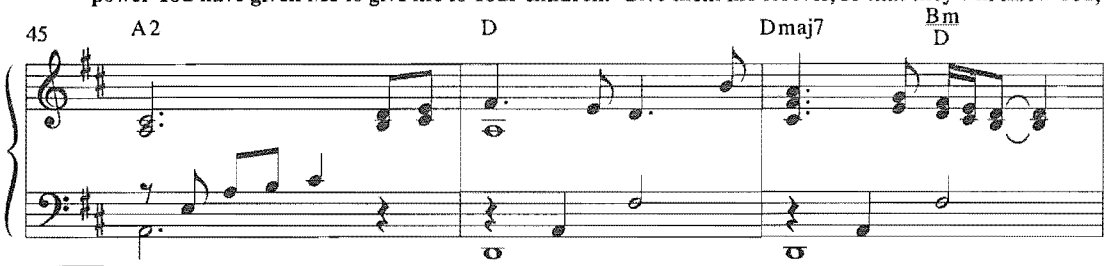
rit. *mp* *a tempo*


33
ev - er been a great - er love out - poured than
Dmaj7 Bm7/D Em D/F♯ Em7/G A G/A A
36
when the bless - ed Sav - ior prayed, "Fa - ther,
D Dsus4/2 D Bm/D F♯m7 Bm(2)
39
not My will but Yours."
Em D/F♯ Asus A D G2/D N.C.
p

JESUS: Father, the time has come. Use this to glorify Your Son, so that You will be glorified. Use the

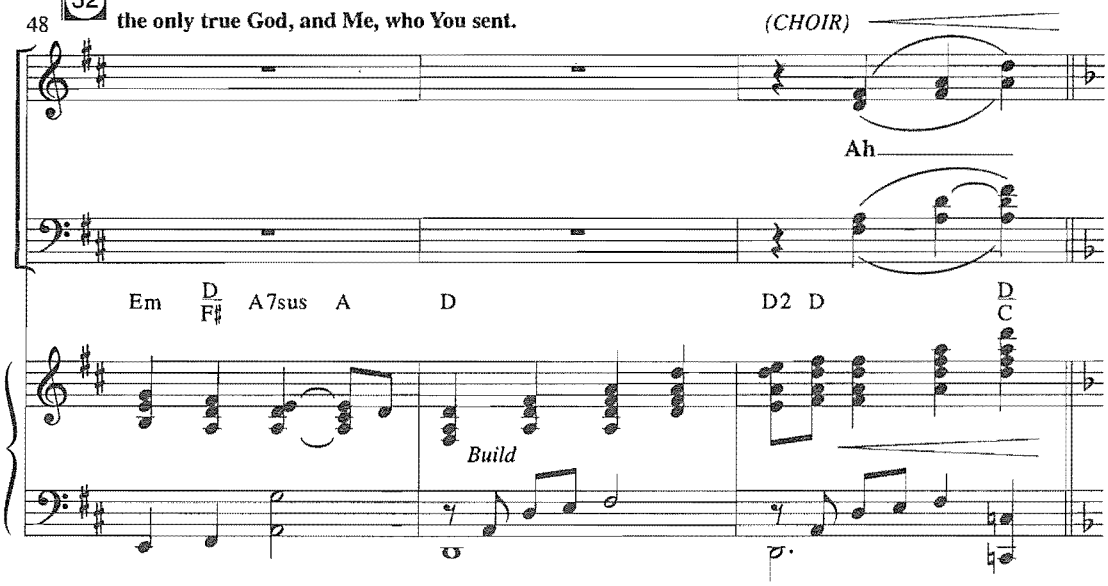


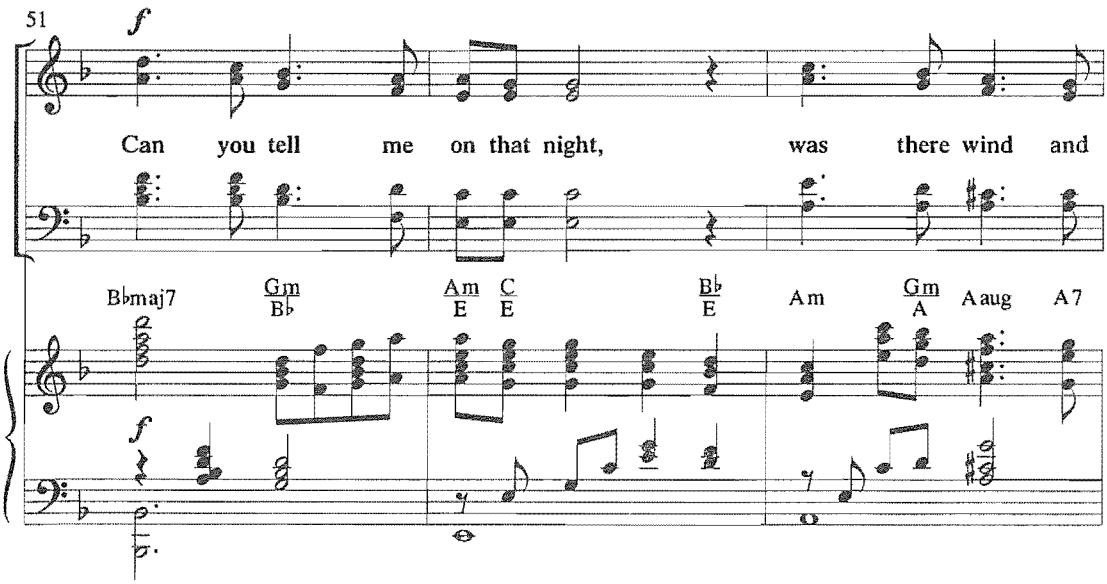
power You have given Me to give life to Your children. Give them life forever, so that they will know You,



32

48 the only true God, and Me, who You sent.





54

mp

rain, or was the Fa - ther's heart re-vealed in

Dm(2) Dm E♭/F F7 Bmaj7 B♭maj9 Gm/B♭ B♭maj7 Am/E C/E

57

rit.

si-lence and in pain? O Geth -

B♭/D Dm7 N.C. Gm/D Dm E♭ D♭/E♭ E♭ D♭/E♭ E♭ E♭sus9 E♭7

mp

rit.

60

a tempo *unison*

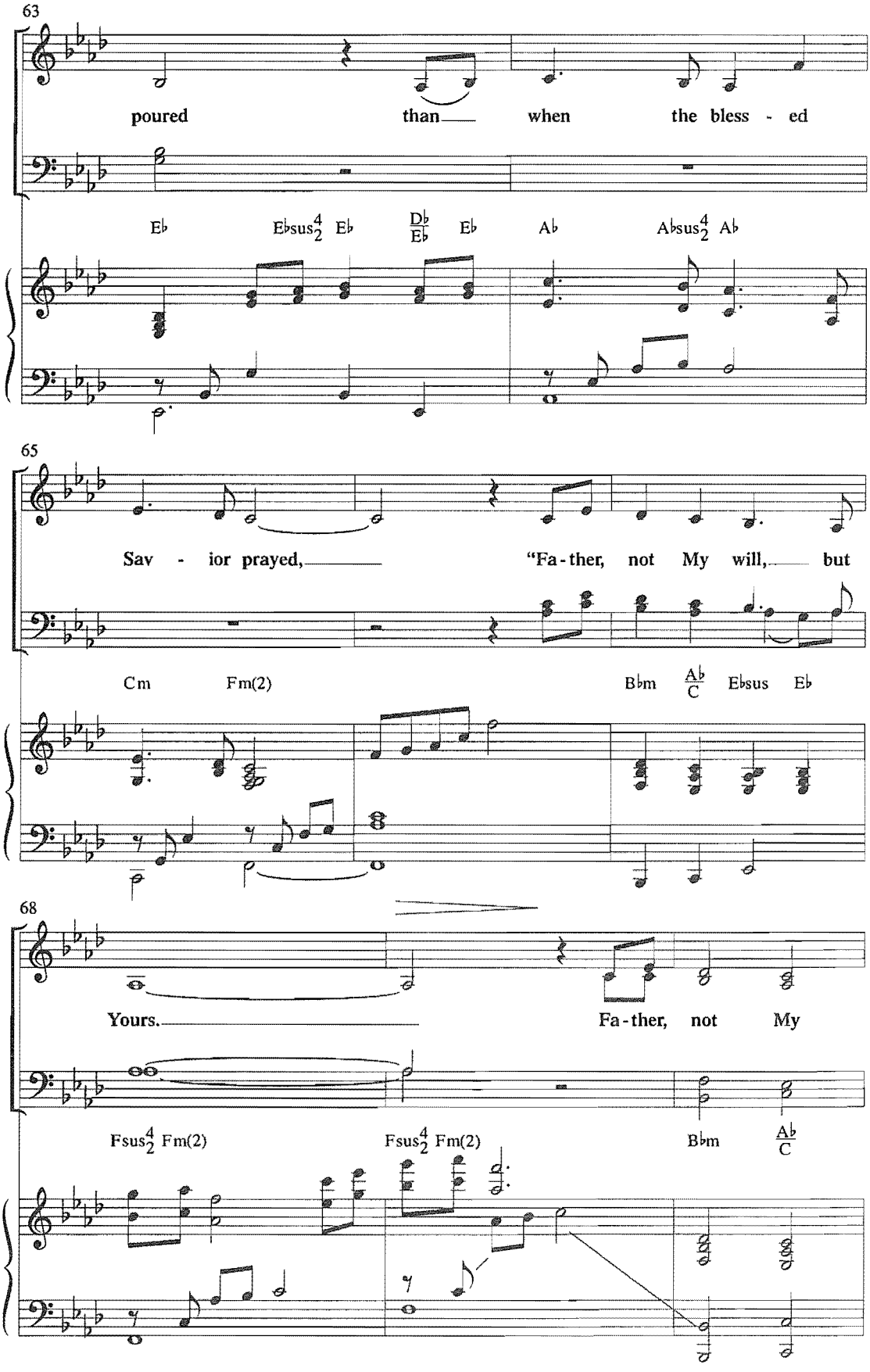
mf

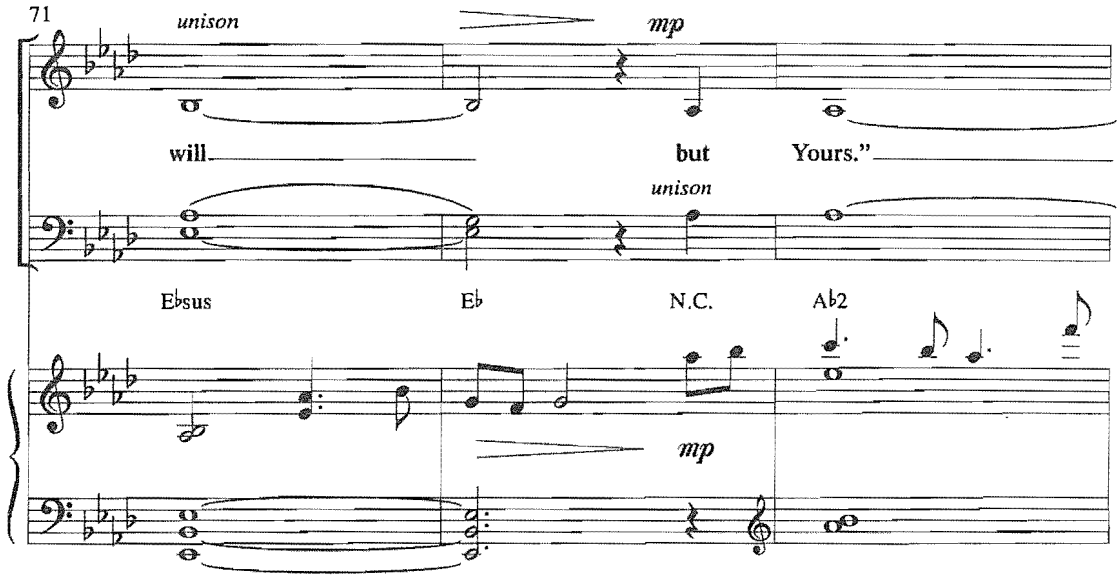
sem - a - ne, has there ev - er been a great - er love out-

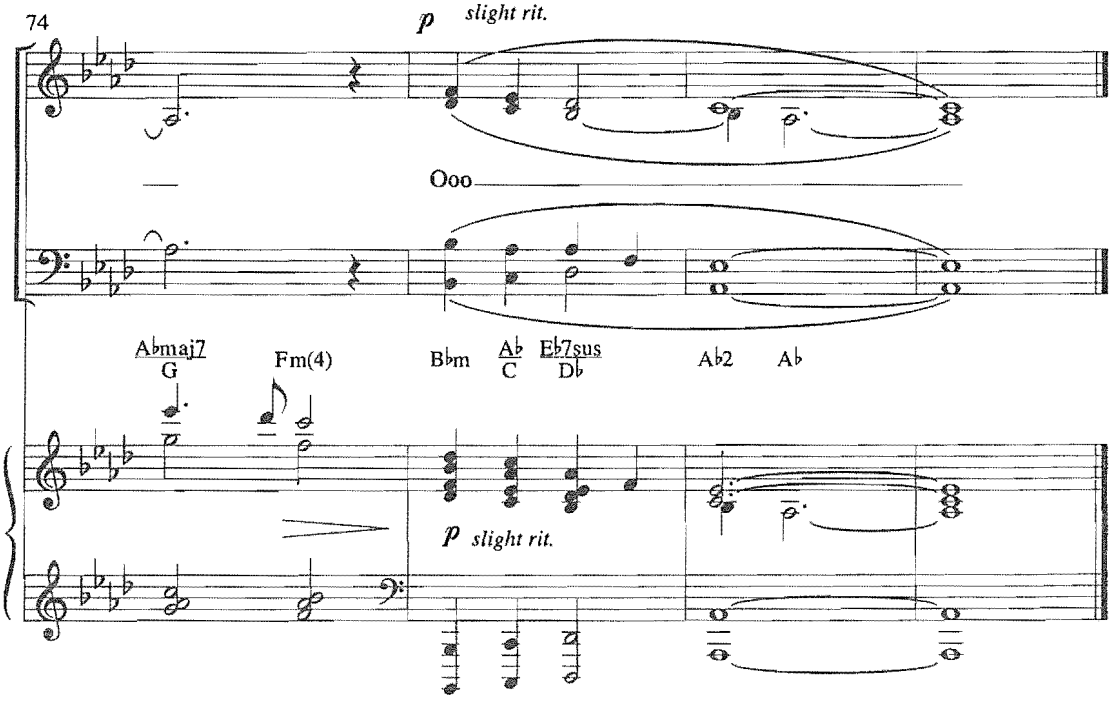
A♭ A♭sus$^{4}_{2}$ Fm D♭ Cm Fm B♭m A♭/C B♭m7/D♭

a tempo

mf

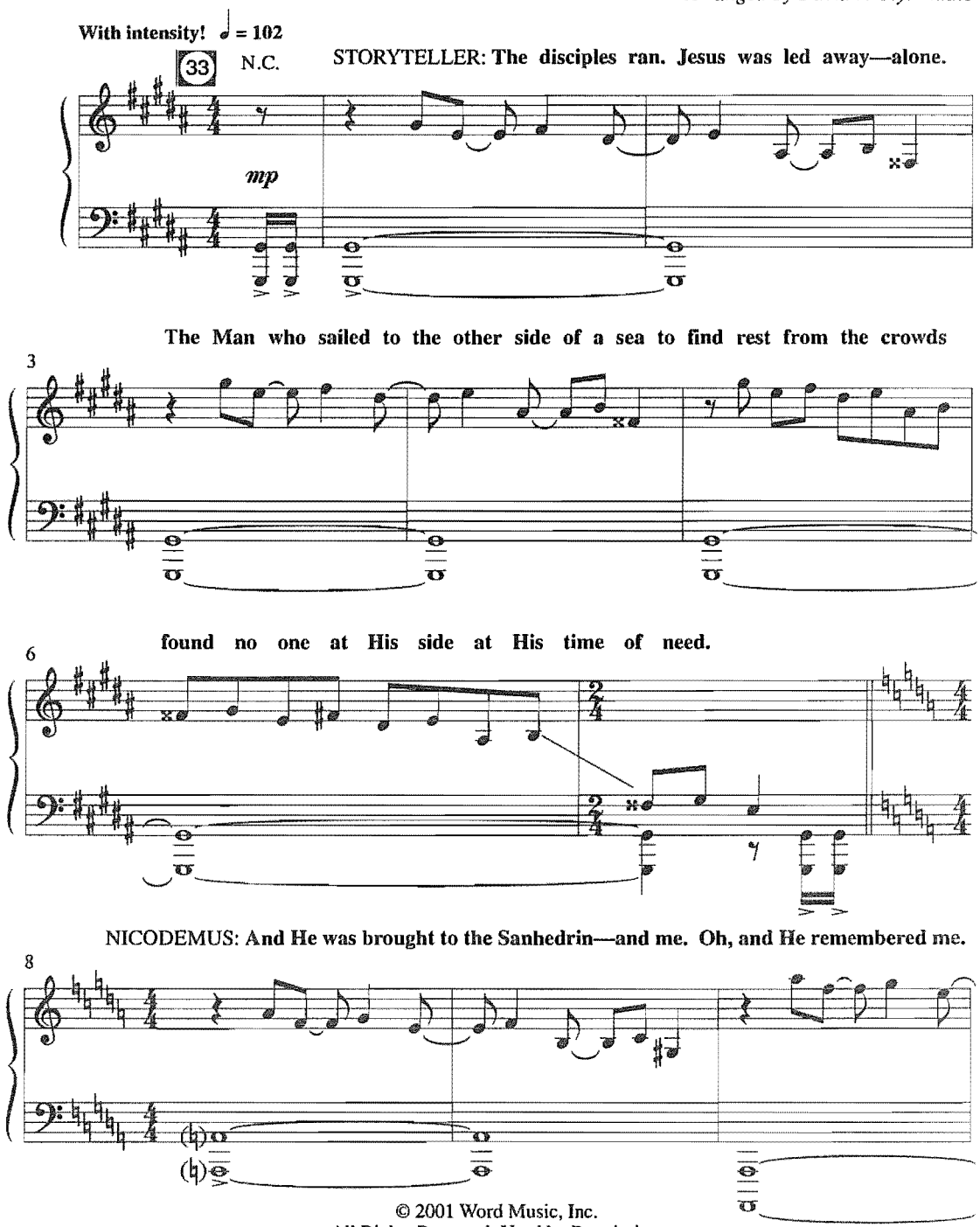

63
poured than when the bless - ed
E♭ E♭sus4/2 E♭ D♭/E♭ E♭ A♭ A♭sus4/2 A♭
65
Sav - ior prayed, "Fa - ther, not My will, but
Cm Fm(2) B♭m A♭/C E♭sus E♭
68
Yours. Fa - ther, not My
Fsus4/2 Fm(2) Fsus4/2 Fm(2) B♭m A♭/C


71
unison
mp
will
but
Yours."
unison
E♭sus
E♭
N.C.
A♭2
mp


74
p
slight rit.
Ooo
A♭maj7
G
Fm(4)
B♭m
A♭
C
E♭7sus
D♭
A♭2
A♭
p
slight rit.

The Arrest Underscore

DAVID T. CLYDESDALE
Arranged by David T. Clydesdale



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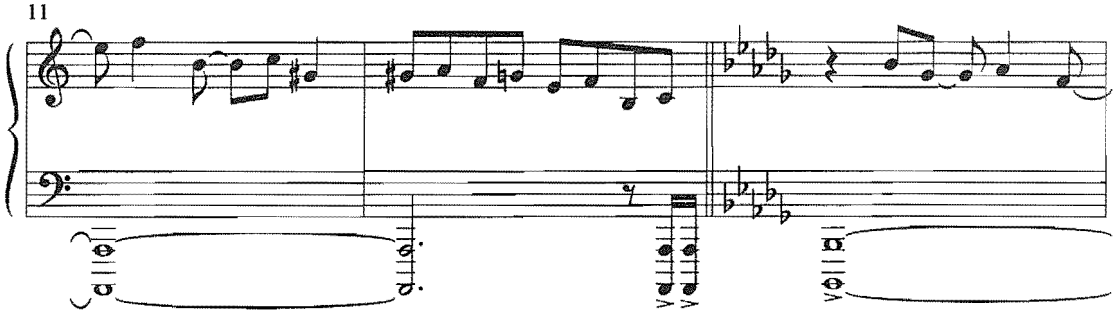
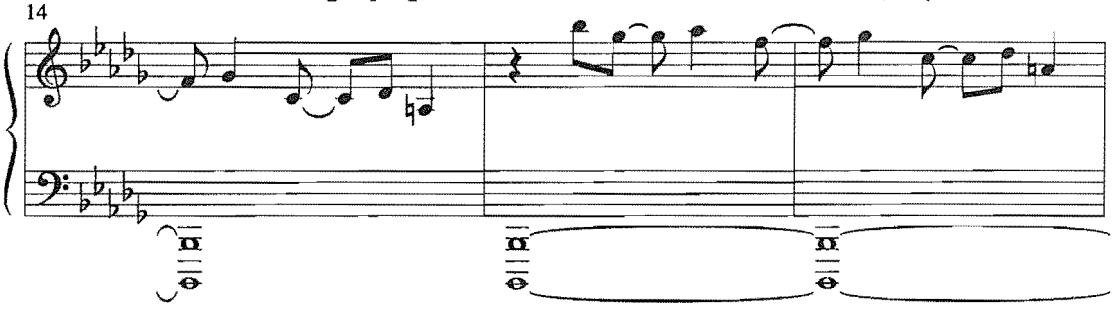
Remembered our conversation that night over a year ago. JOSEPH OF ARIMATHEA: **The**

11



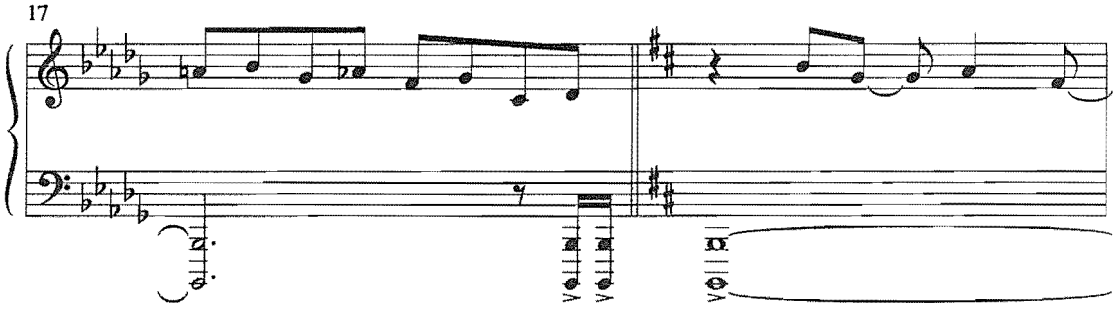
Messiah? Standing in judgment before the Sanhedrin? If this was Him, why hadn't God

14



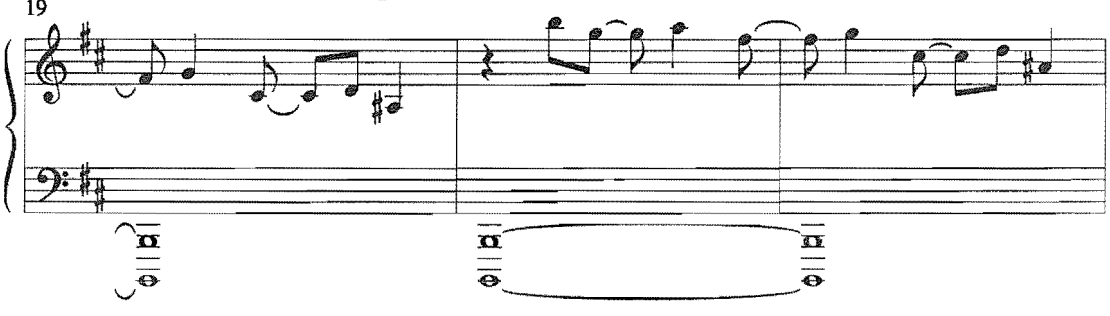
already opened up the sky—swept us from the earth? NICODEMUS: **No one could even**

17



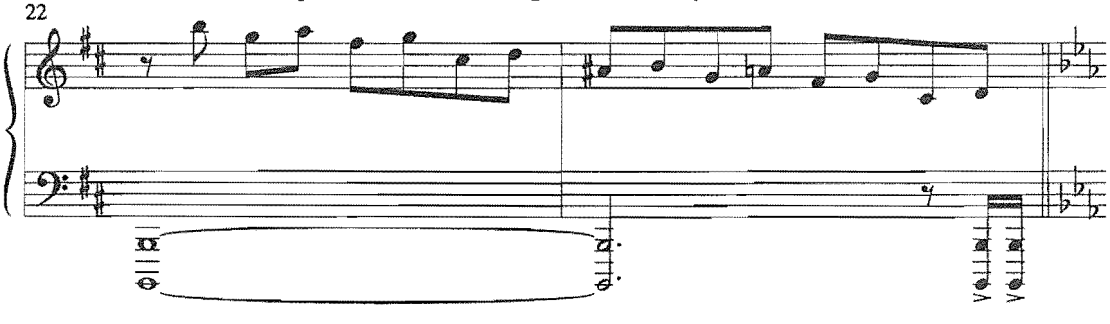
provide true evidence against Him—until someone remembered what He had said: "Tear

19



down this Temple and I will raise it again in three days."

22



JOSEPH OF ARIMATHEA: **And Caiaphas labeled Him a "blasphemer." Just the crime we**

24

were afraid to commit. And what do you do with a blasphemer? We were too terrified to stop it.

27

STORYTELLER: **So He was beaten, was brought to Pilate, then Herod, then back to Pilate. It was Pilate who finally ended the charade**

C♯unis.

30

(silence) **and condemned Jesus to death.** Broader ♩ = 98 NICODEMUS: **For He was despised and rejected**

N.C. D unis. F/D A♭/D G/D

34

by men . . . JOSEPH OF ARIMATHEA: **A man of sorrows, and acquainted with grief.**
STORYTELLER: **He bore our weakness . . .** NICODEMUS: **and He carried our pain.**

B♭/D A/D E♭unis. G♭/E♭ B♭♭/E♭ A♭/E♭ C♭/E♭ B♭/E♭

37

JOSEPH OF ARIMATHEA: **He was pierced for our transgressions . . .** STORYTELLER: **He was crushed for our iniquities.**

41 Eunis. G/E B♭/E A/E C/E B/E

ALL THREE: *(with emotion)* **Behold, the Lamb of God who takes away the sins of the world!**

44 Funis. A♭/F C♭/F B♭/F D♭/F C/F N.C.

segue directly to "And Can It Be?"

And Can It Be?
with Grace Flows Down *and* I'm Amazed

Arranged by David T. Clydesdale

(The cross is raised. In the vicinity of the cross stand disciples, including Mary Magdalene. Joseph of Arimathea stands nearby, and off to one side stands Nicodemus.)

With intensity! ♩ = 90

34 *AND CAN IT BE? (Charles Wesley/Thomas Campbell)*

CHOIR *ff*

A -

D♭/F D/F E♭/F E/F F G♭/F G/F A♭/F A/F B♭/F B/F C/F D♭/F

f

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3

maz - ing love! how can it

N.C. B♭ N.C. B♭ B♭/D F Funis. F G♭/F G/F A♭/F F B♭/F N.C. Cm/F N.C. F B♭

ff

6

be That Thou, my

B♭/A♭ Fm E♭ Edim7

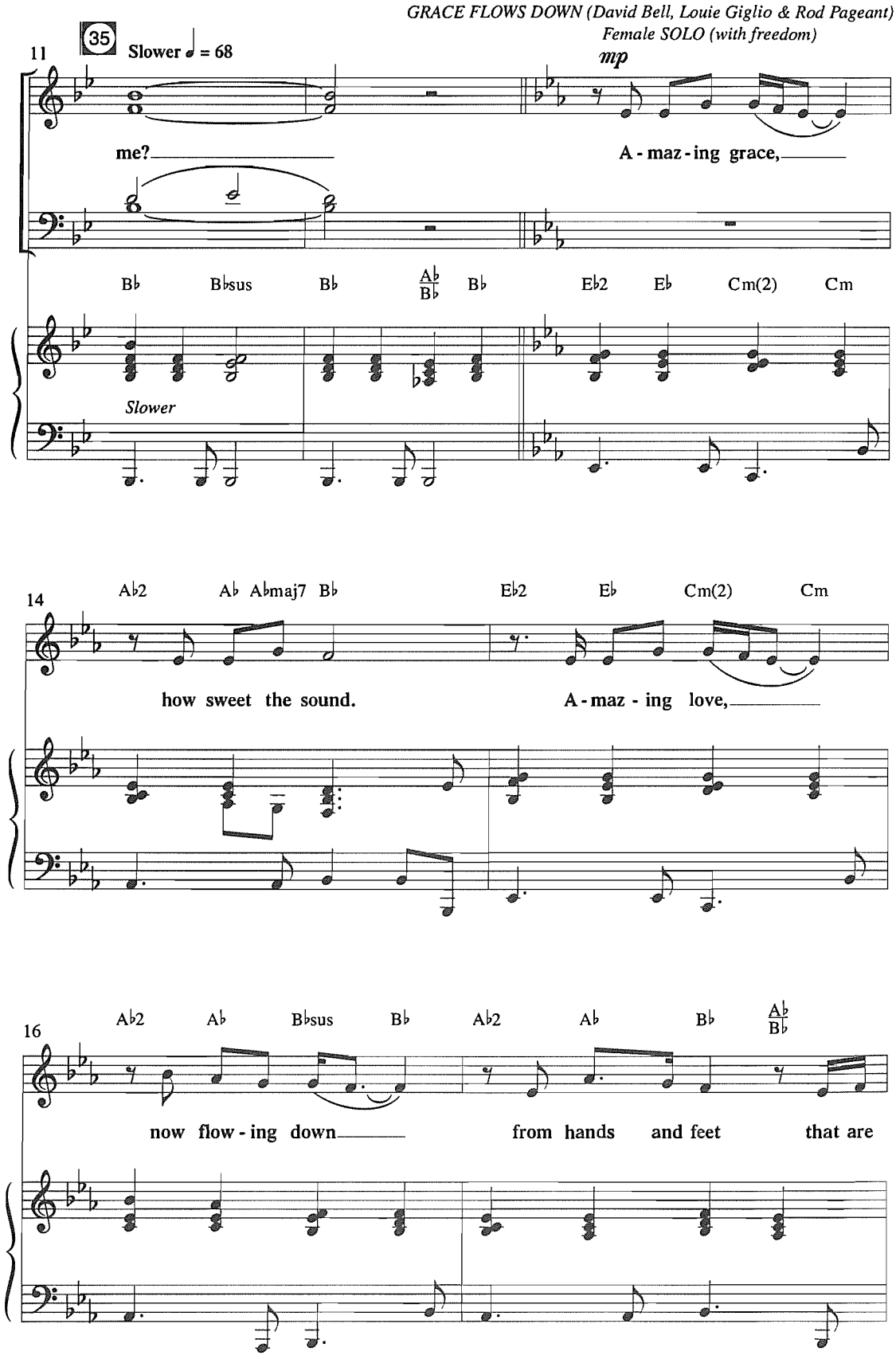
8

mp *rit.*

God, shouldst die for

B♭/F Cm/F B♭/F B♭sus4/F B♭/F F9 F7

mp *rit.*



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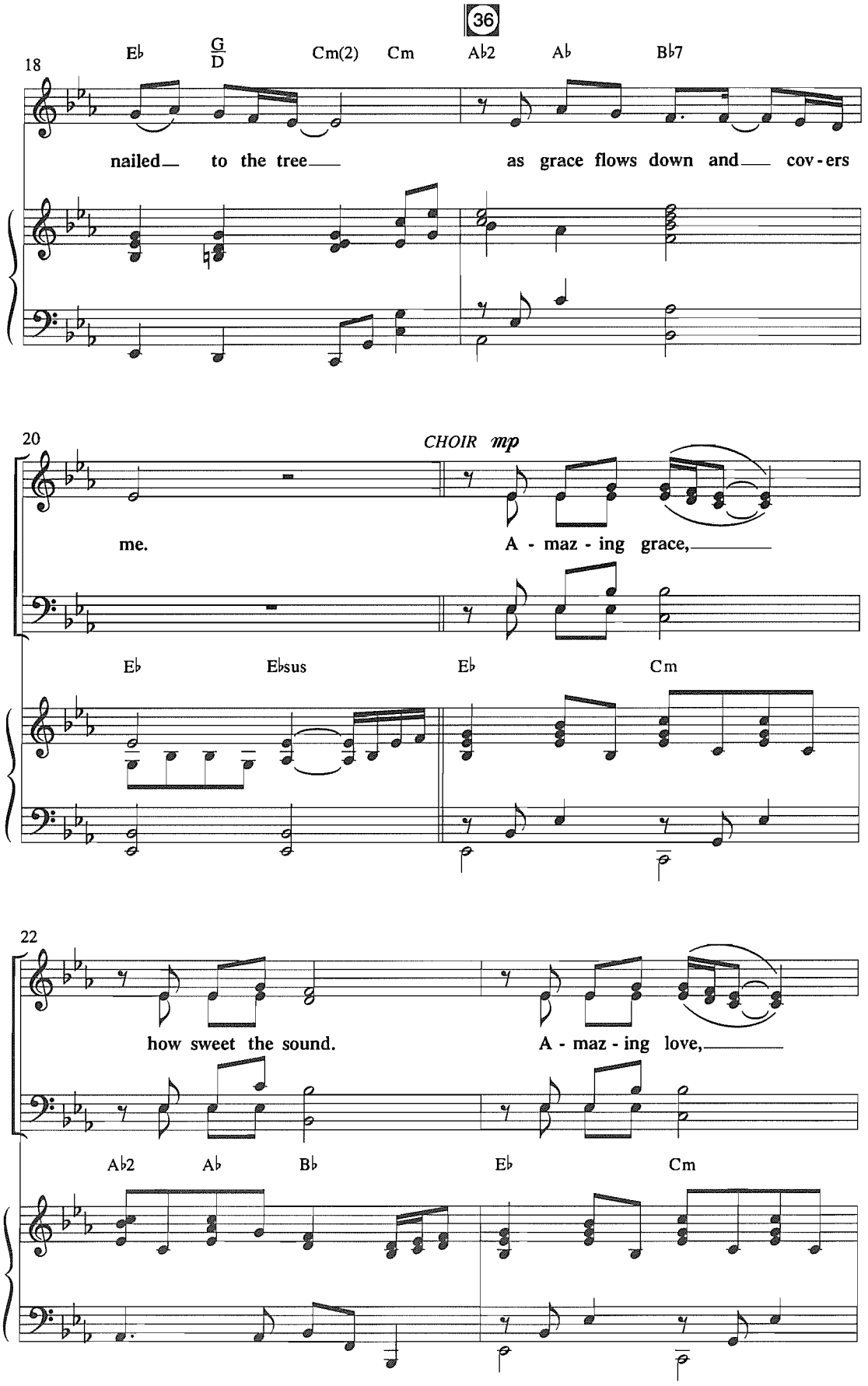
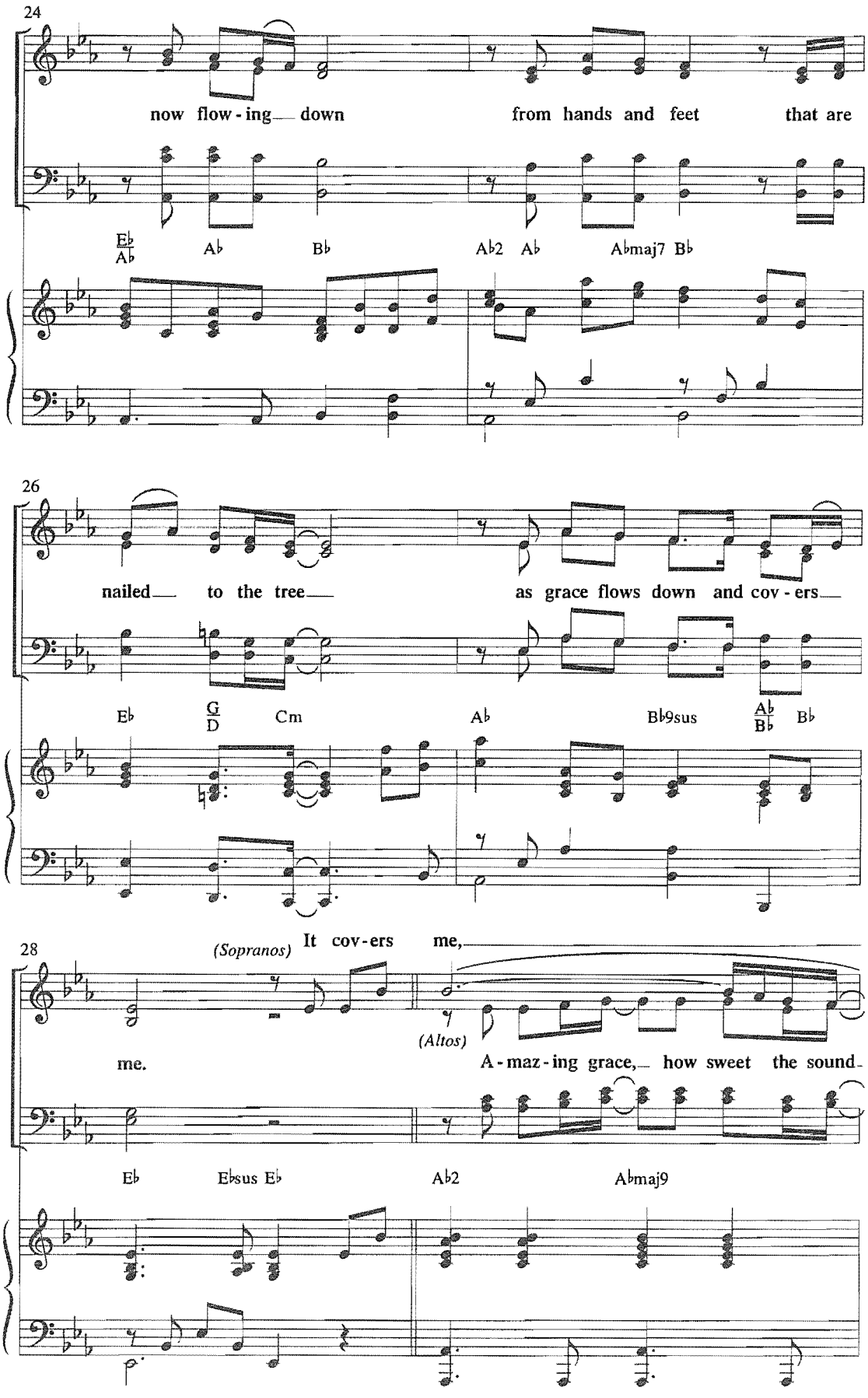
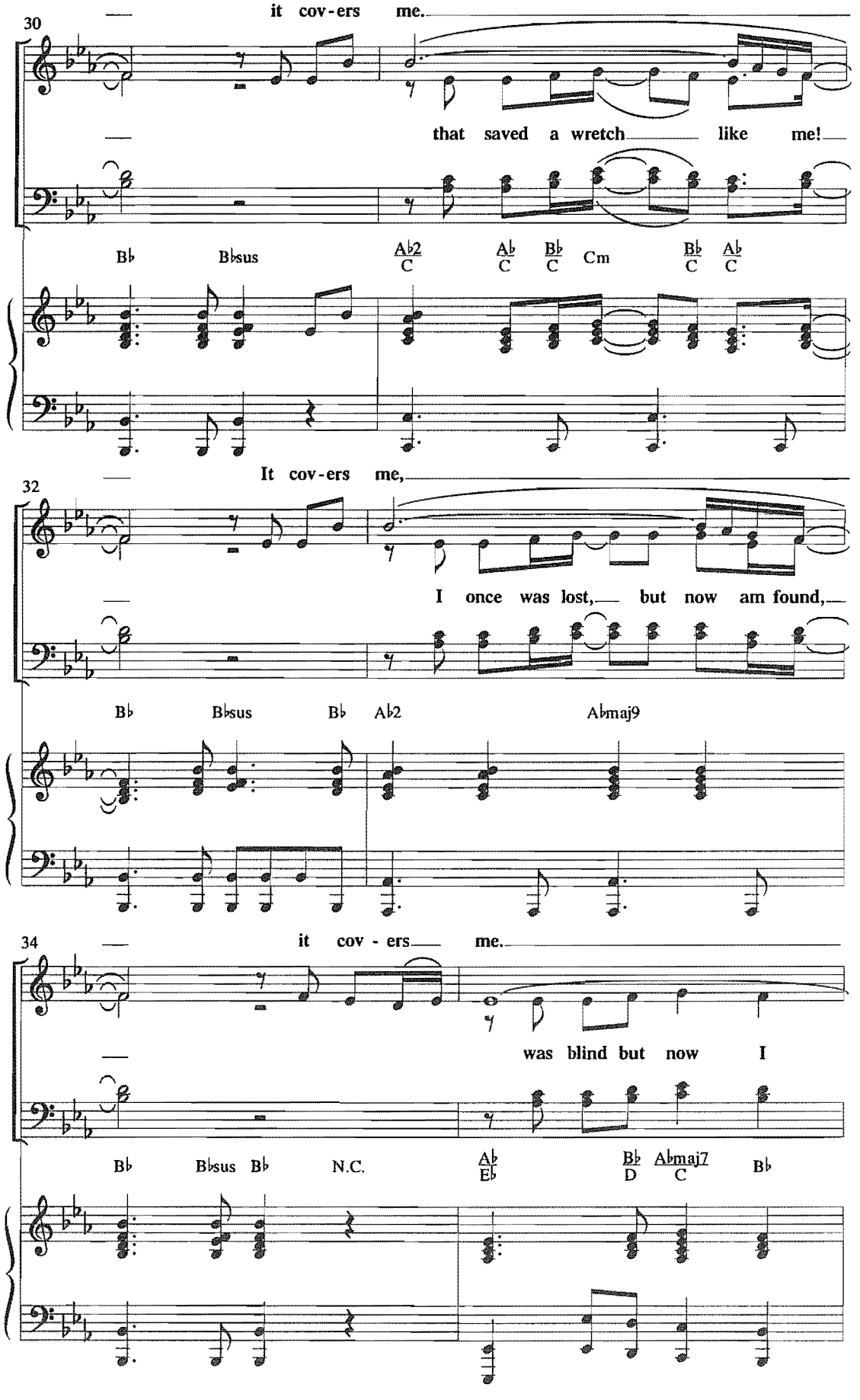
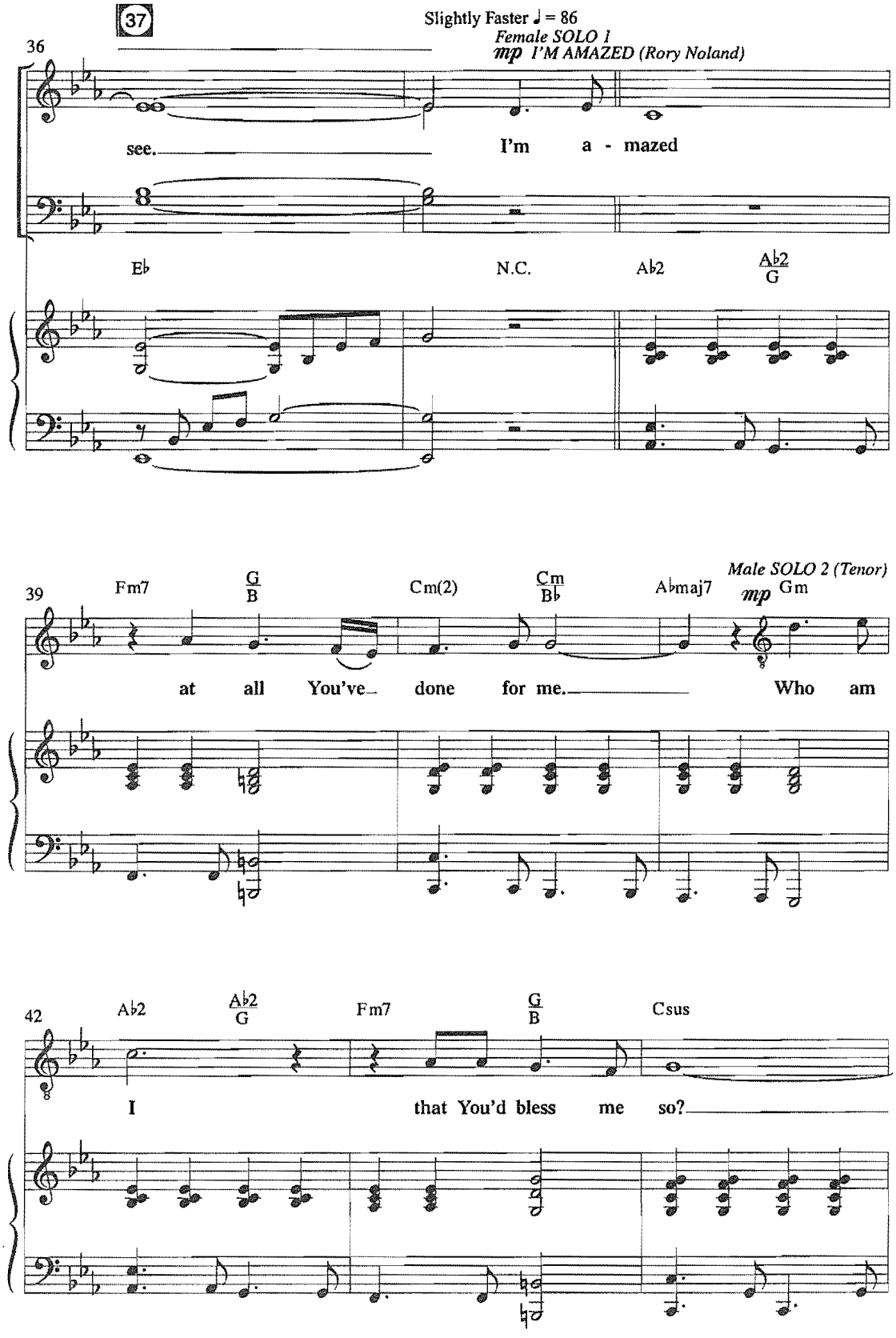

36
18
E♭
G/D
Cm(2)
Cm
A♭2
A♭
B♭7
nailed to the tree
as grace flows down and covers
20
CHOIR mp
me.
A - maz - ing grace,
E♭
E♭sus
E♭
Cm
22
how sweet the sound.
A - maz - ing love,
A♭2
A♭
B♭
E♭
Cm


24
now flow-ing down from hands and feet that are
E♭/A♭ A♭ B♭ A♭2 A♭ A♭maj7 B♭
26
nailed to the tree as grace flows down and cov-ers
E♭ G/D Cm A♭ B♭9sus A♭/B♭ B♭
28
(Sopranos) It cov-ers me,
(Altos)
me. A-maz-ing grace, how sweet the sound
E♭ E♭sus E♭ A♭2 A♭maj9


30
it cov-ers me.
that saved a wretch like me!
B♭ B♭sus A♭2/C A♭/C B♭/C Cm B♭/C A♭/C
32
It cov-ers me,
I once was lost, but now am found,
B♭ B♭sus B♭ A♭2 A♭maj9
34
it cov - ers me.
was blind but now I
B♭ B♭sus B♭ N.C. A♭/E♭ B♭/D A♭maj7/C B♭



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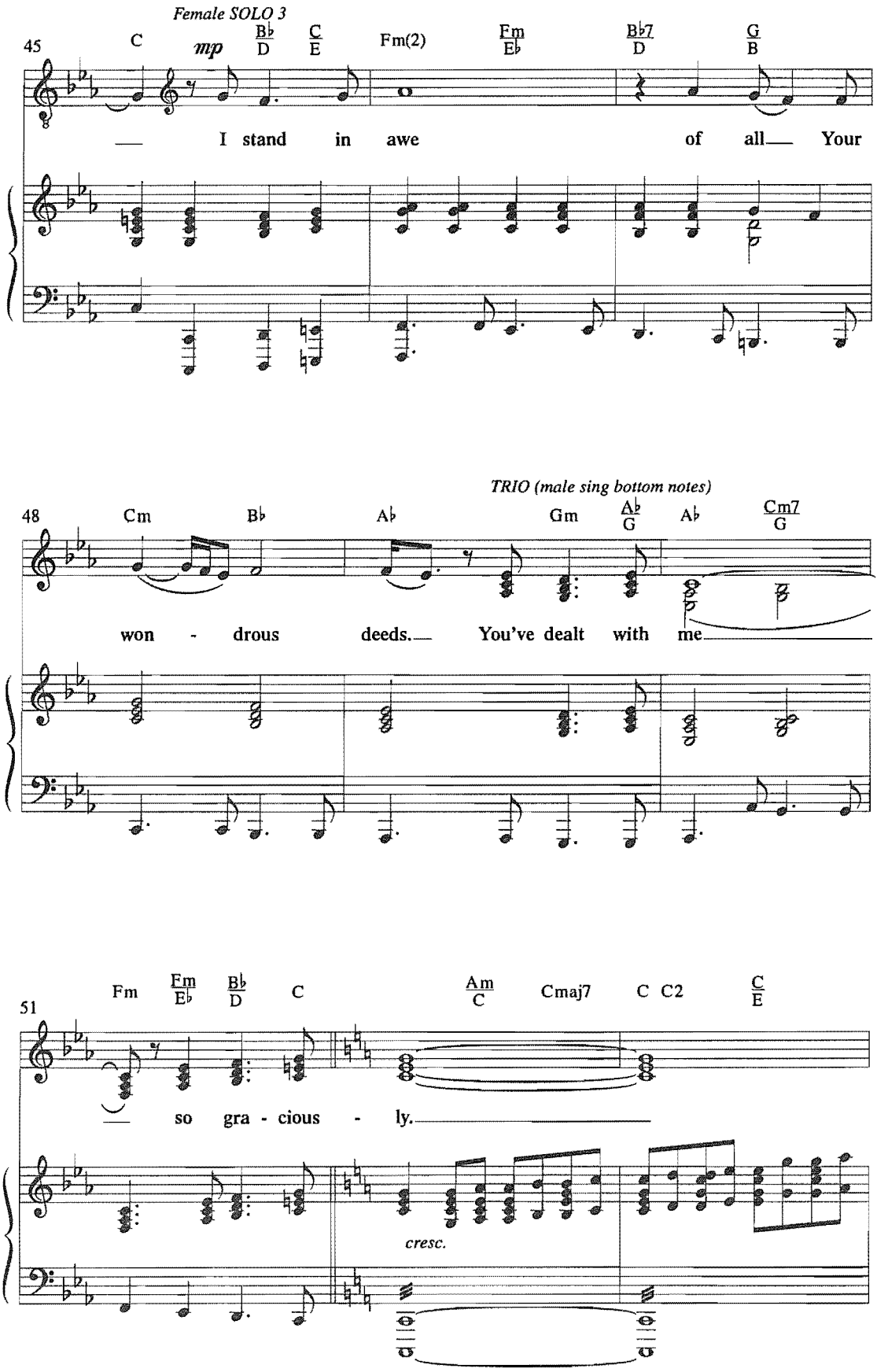
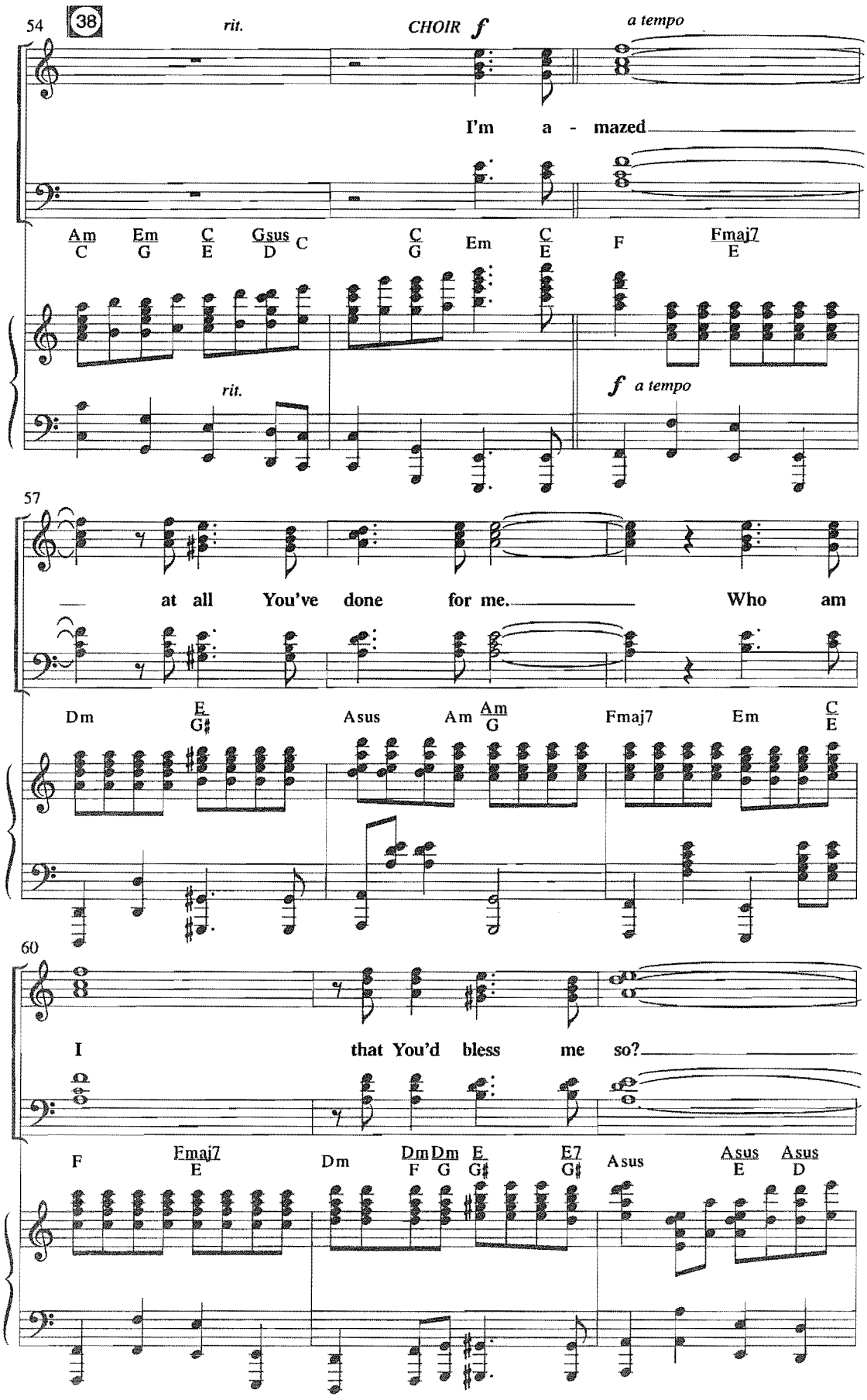
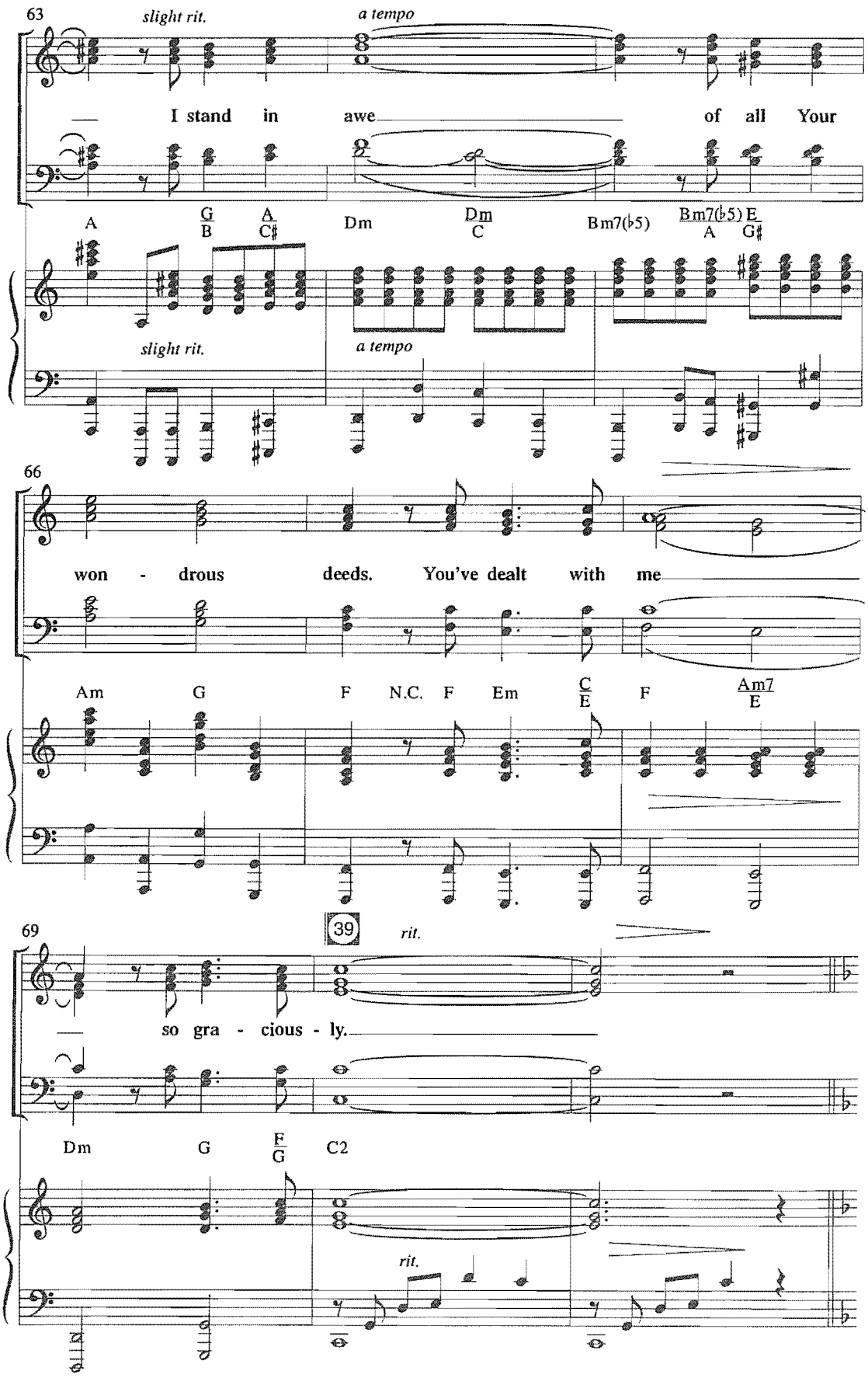
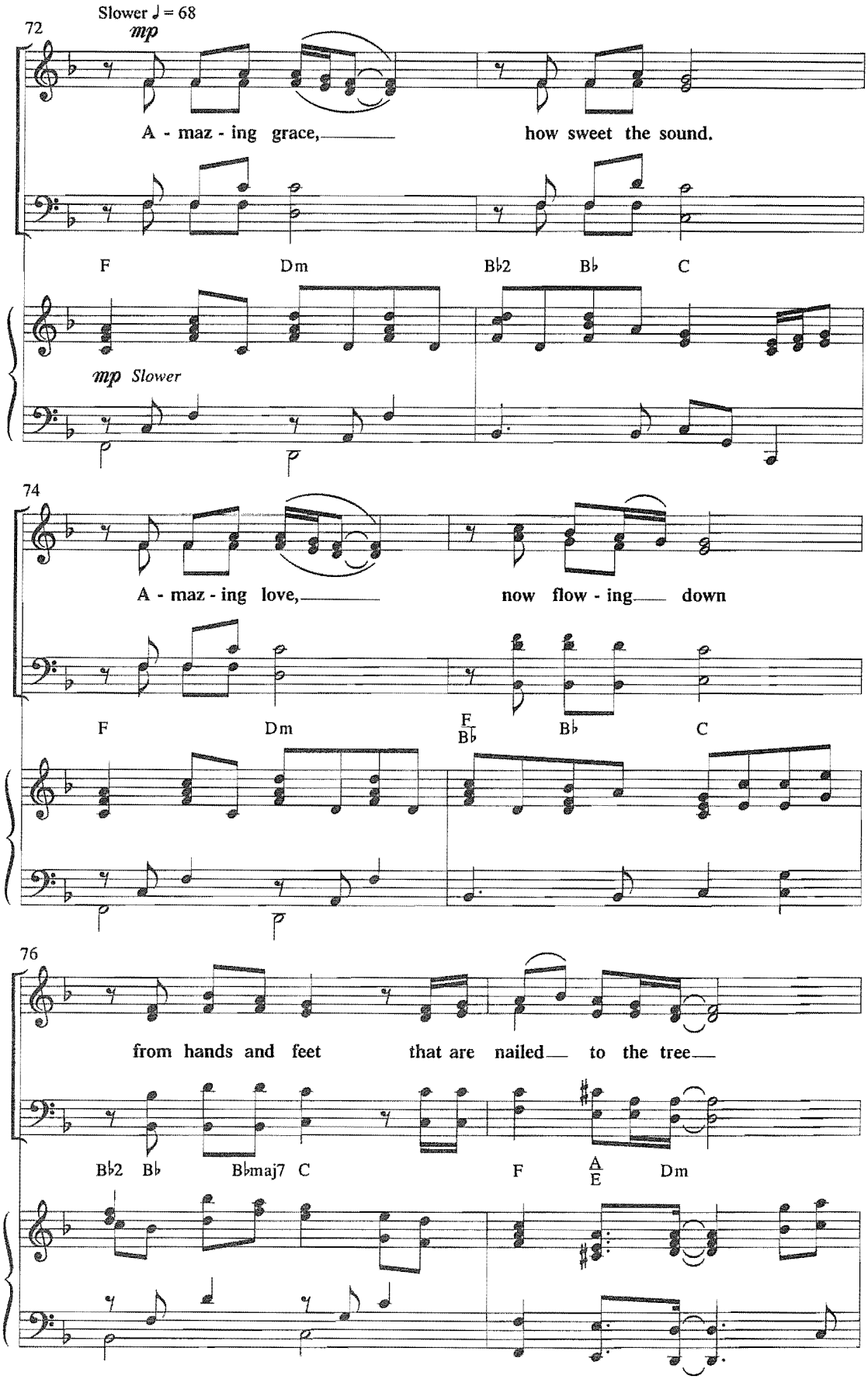
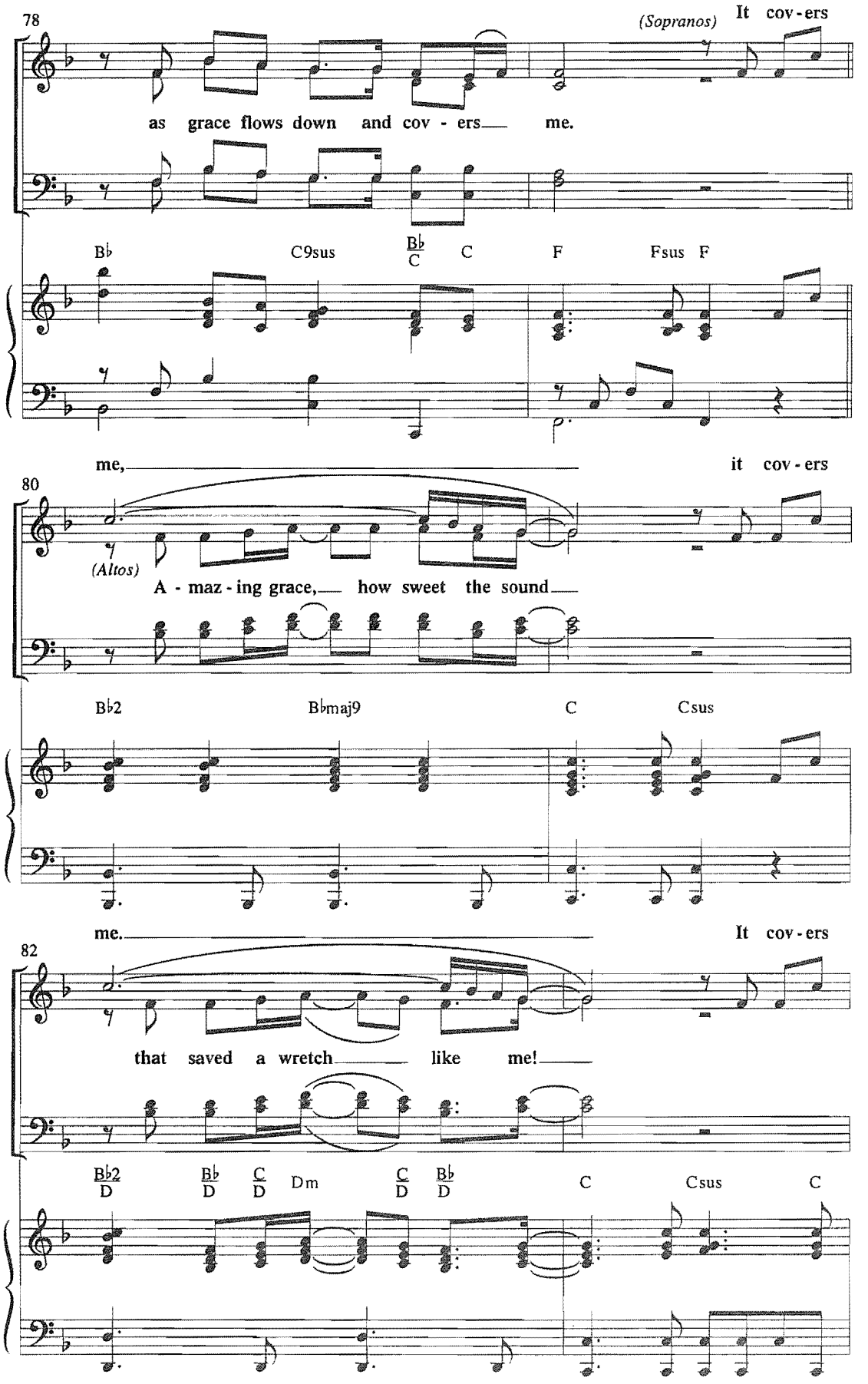
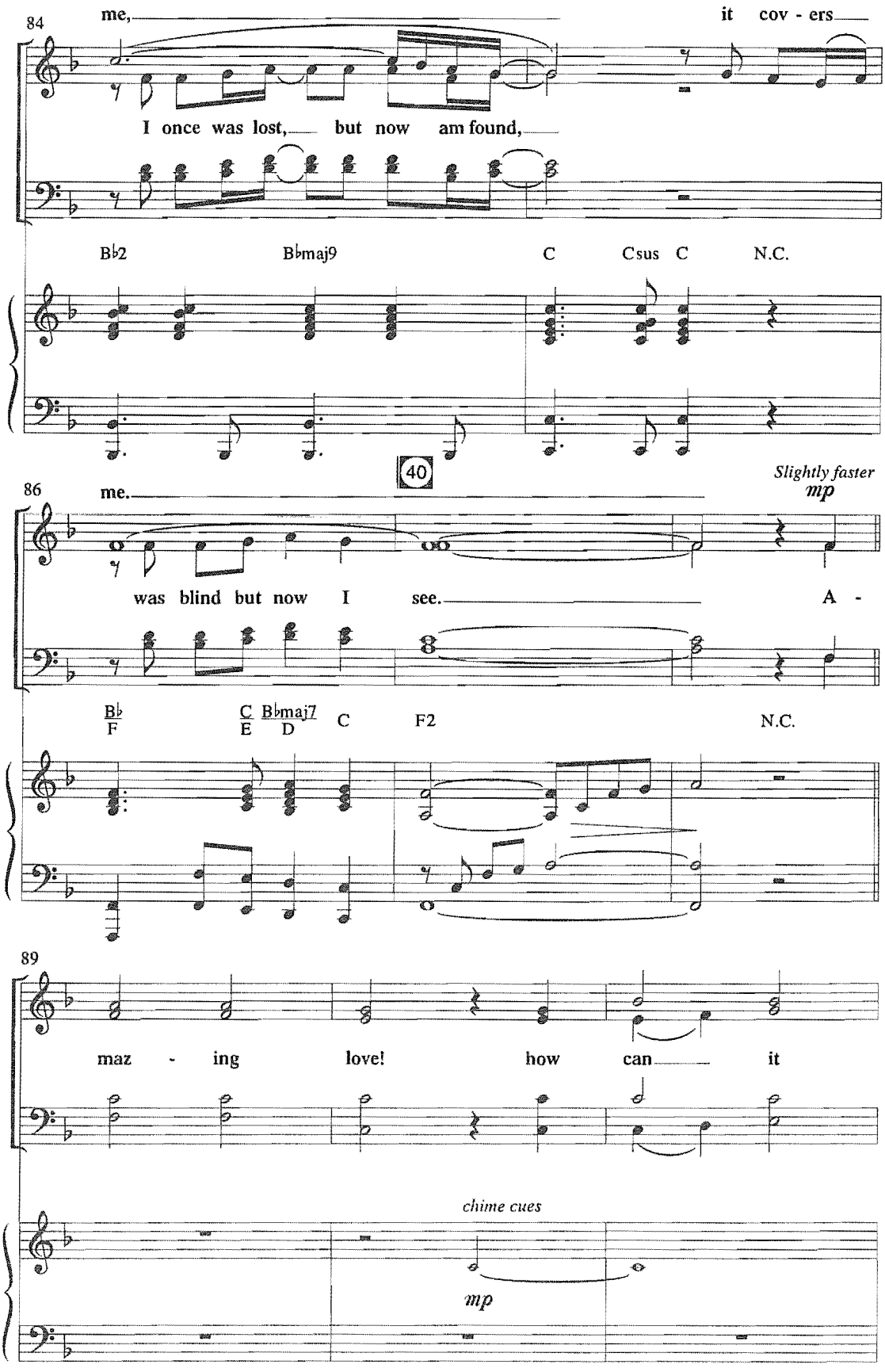

Female SOLO 3
45
C
mp
B♭/D
C/E
Fm(2)
Fm/E♭
B♭7/D
G/B
I stand in awe of all Your
TRIO (male sing bottom notes)
48
Cm
B♭
A♭
Gm
A♭/G
A♭
Cm7/G
won - drous deeds. You've dealt with me
51
Fm
Fm/E♭
B♭/D
C
Am/C
Cmaj7
C C2
C/E
so gra - cious - ly.
cresc.


54
38
rit.
CHOIR f
a tempo
I'm a - mazed
Am C Em G C E Gsus D C C G Em C E F Fmaj7 E
rit.
f a tempo
57
at all You've done for me. Who am
Dm E G♯ Asus Am Am G Fmaj7 Em C E
60
I that You'd bless me so?
F Fmaj7 E Dm Dm F Dm G E G♯ E7 G♯ Asus Asus E Asus D


63
slight rit.
a tempo
I stand in awe of all Your
A
G/B
A/C♯
Dm
Dm/C
Bm7(♭5)
Bm7(♭5)/A
E/G♯
slight rit.
a tempo
66
won - drous deeds. You've dealt with me
Am
G
F
N.C.
F
Em
C/E
F
Am7/E
39
rit.
69
so gra - cious - ly.
Dm
G
F/G
C2
rit.


Slower ♩ = 68
72
mp
A - maz - ing grace, how sweet the sound.
F Dm B♭2 B♭ C
mp Slower
74
A - maz - ing love, now flow - ing down
F Dm F/B♭ B♭ C
76
from hands and feet that are nailed to the tree
B♭2 B♭ B♭maj7 C F A/E Dm


78
(Sopranos)
It cov - ers
as grace flows down and cov - ers me.
B♭
C9sus
B♭/C
C
F
Fsus
F
me, it cov - ers
80
(Altos)
A - maz - ing grace, how sweet the sound
B♭2
B♭maj9
C
Csus
me. It cov - ers
82
that saved a wretch like me!
B♭2/D
B♭/D
C/D
Dm
C/D
B♭/D
C
Csus
C


84
me,
it cov - ers
I once was lost, but now am found,
B♭2
B♭maj9
C
Csus
C
N.C.
40
86
me.
Slightly faster
mp
was blind but now I see.
A -
B♭
F
C
E
B♭maj7
D
C
F2
N.C.
89
maz - ing love! how can it
chime cues
mp

92

be That Thou my God, shouldst

NICODEMUS: "There was nothing . . ."

95

slight rit.

die for me?

Funis.

slight rit.

p

(At the conclusion of "And Can It Be? with *Grace Flows Down* and *I'm Amazed" Nicodemus, who has seen the crucifixion, begins to leave. As he does, he nearly bumps into Mary Magdalene.)*

NICODEMUS: *(begins speaking in measure 98 of "And Can It Be?* with *Grace Flows Down* and *I'm Amazed")* **There was nothing I could do.** *(Mary does not say anything to him, and begins to walk away.)*

(calling after her to stop her from leaving) **I could have done something!** *(pause)* **I could have shouted to Caiaphas that Jesus was the Messiah. I could have told them all that I believed in Him. I could have told him that Jesus loved them.** *(pause, song ends)* **But I was afraid—afraid I would lose my life. So I gave them His.** *(Nicodemus picks up a rock and hands it to Mary.)* **Condemn me.**

MARY: *(dropping the stone)* **I forgive you.**

NICODEMUS: **What?**

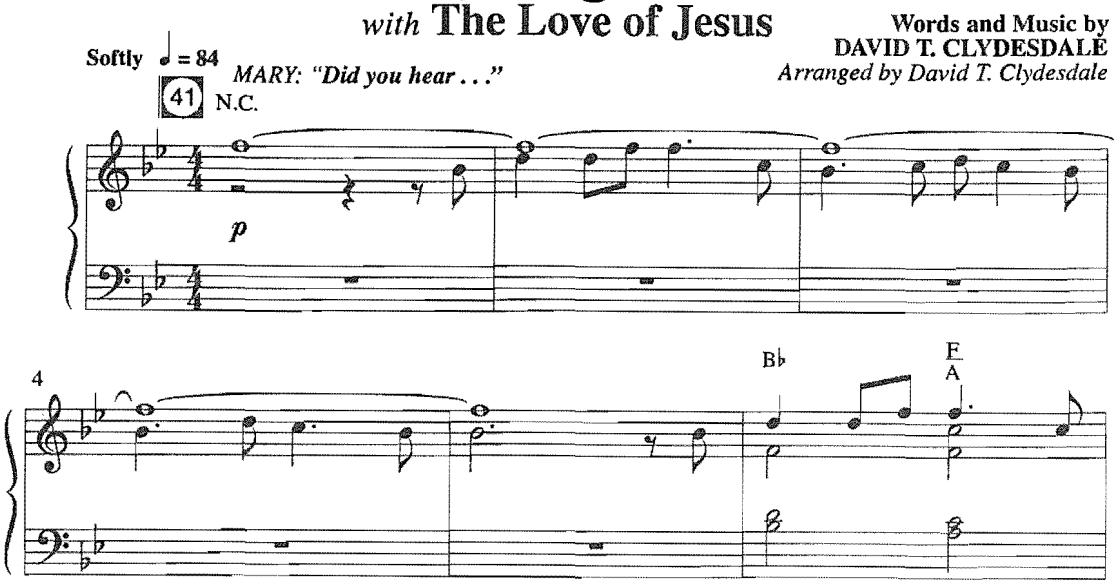
(music begins to "Father, Forgive Them")

MARY: **Did you hear what He said? "Father, forgive them, they don't know what they're doing."** *(pause)* **I don't know why He let this happen, but I know He forgave me. How can I turn around and condemn you? Are you and I really different?**

(Nicodemus walks away, dejected. During the song, Joseph of Arimathea physically claims the body of Christ. Other members of the Sanhedrin are standing nearby, watching Jesus being taken from the cross. Joseph arrives, and in pantomime, shows the guards his paper allowing him possession of the body. The Sanhedrin attempt to stop him from doing so. As they do, they get between him and the body of Christ. When it seems that they will be able to stop him, Nicodemus arrives and intercedes dramatically. As the Sanhedrin watch, Nicodemus dramatically takes off his formal robes and hat so that he can help carry Jesus' body with Joseph. He throws the robes and hat at the feet of the Sanhedrin. He and Joseph lovingly carry off Jesus' body. Lights fade to black.)

Father, Forgive Them
with The Love of Jesus

Words and Music by
DAVID T. CLYDESDALE
Arranged by David T. Clydesdale



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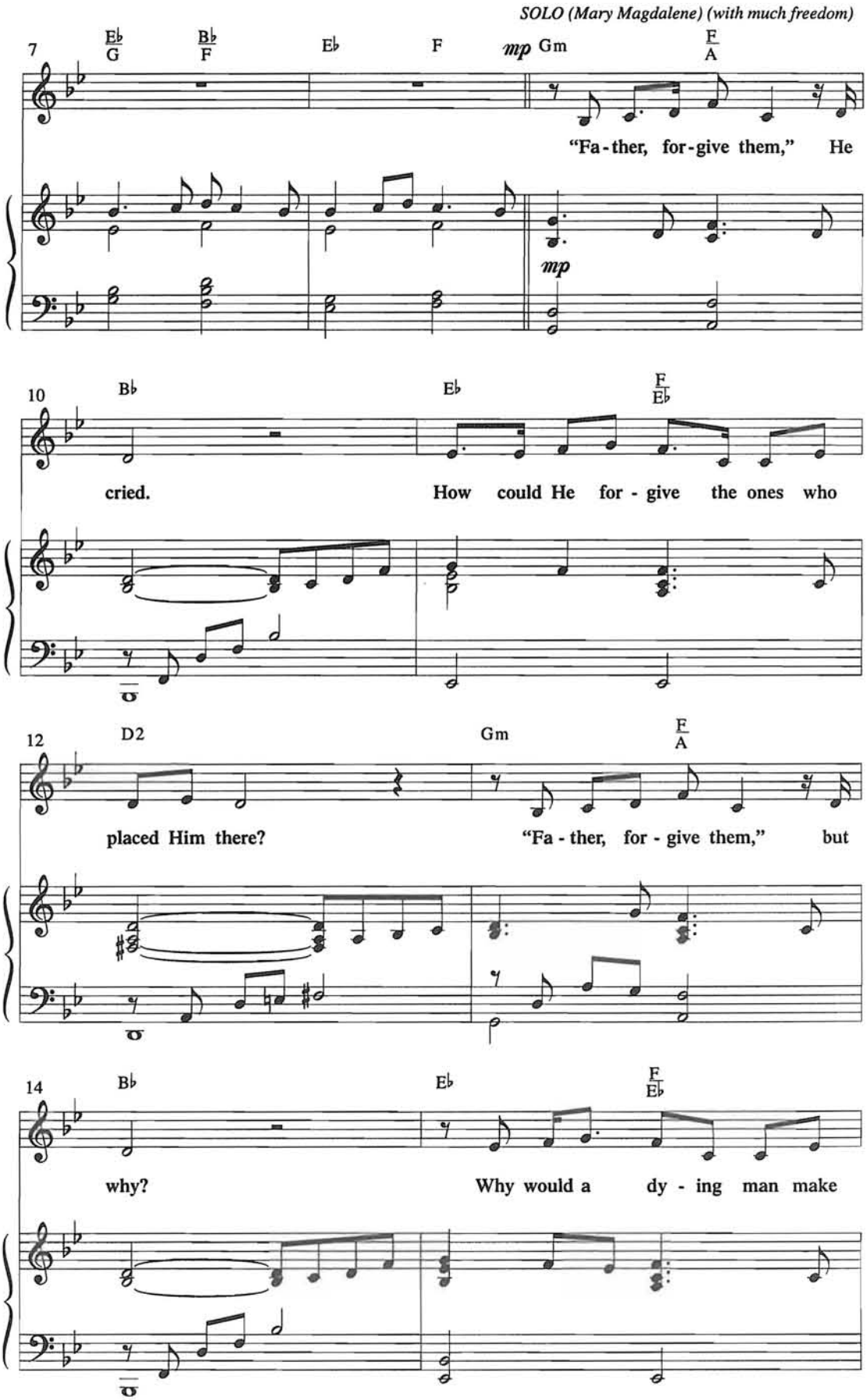
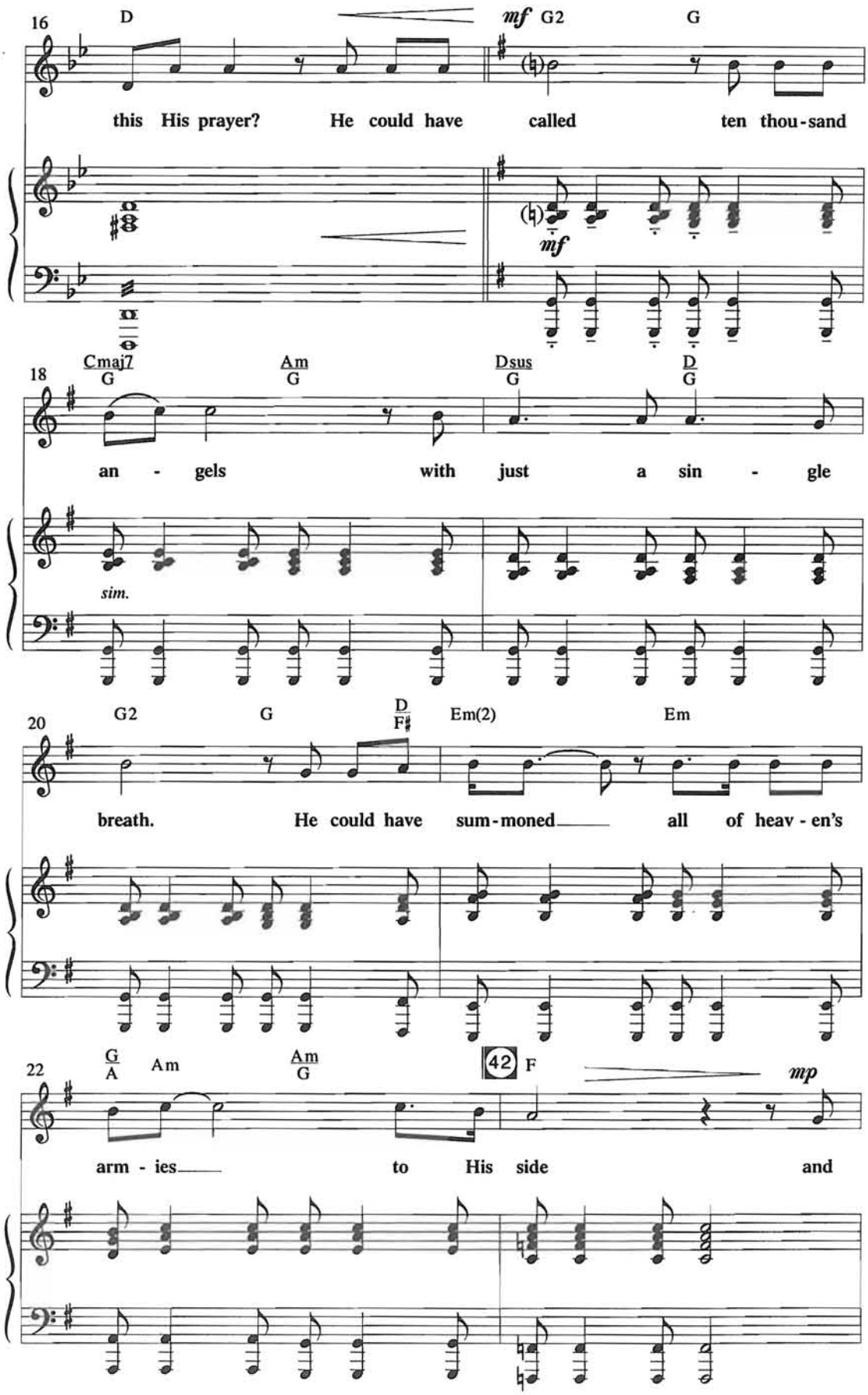
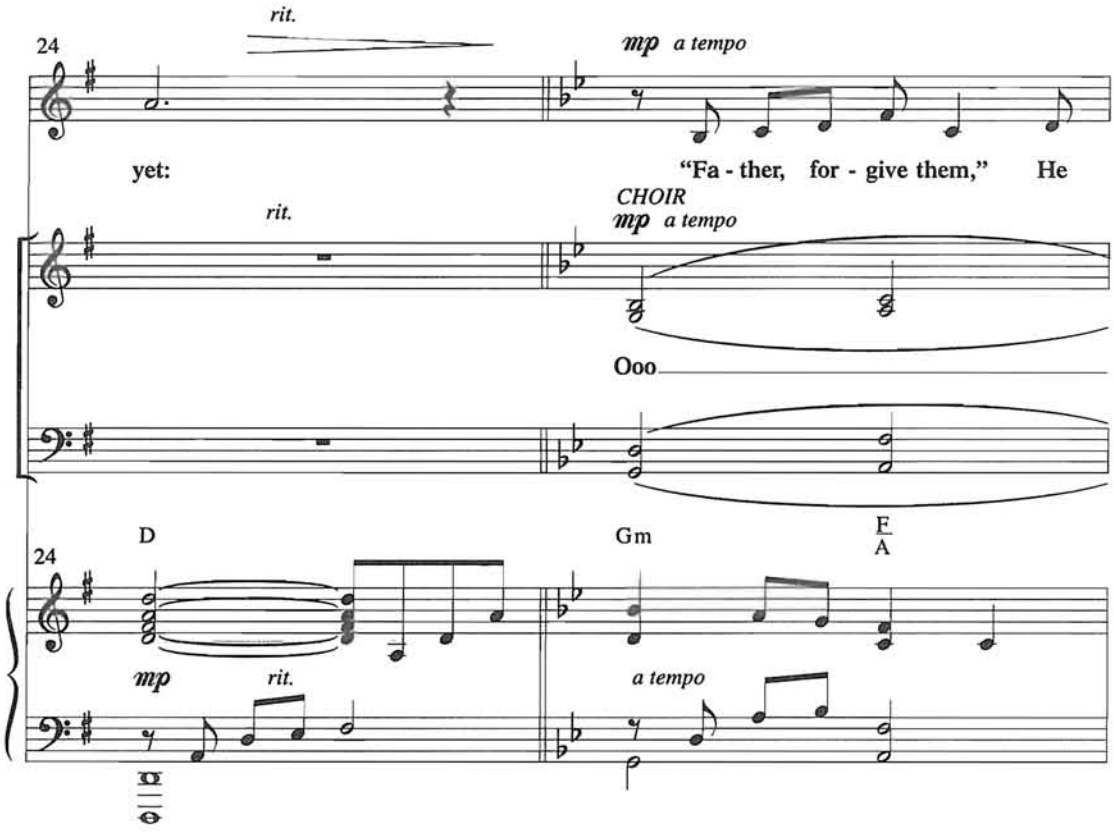
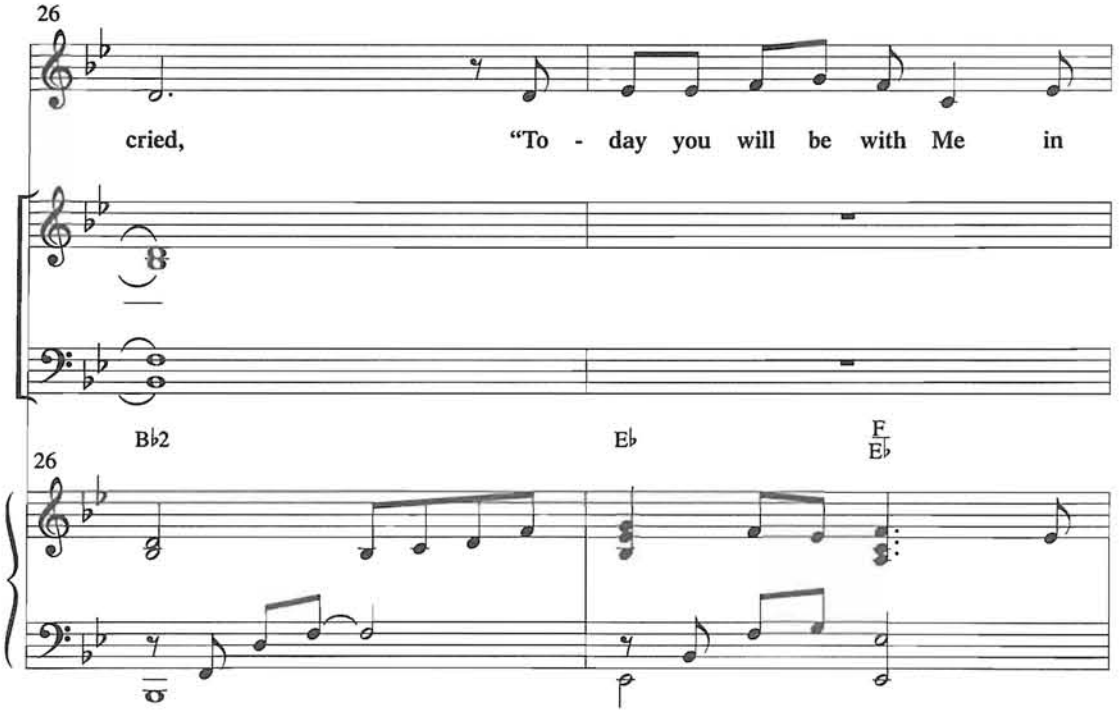
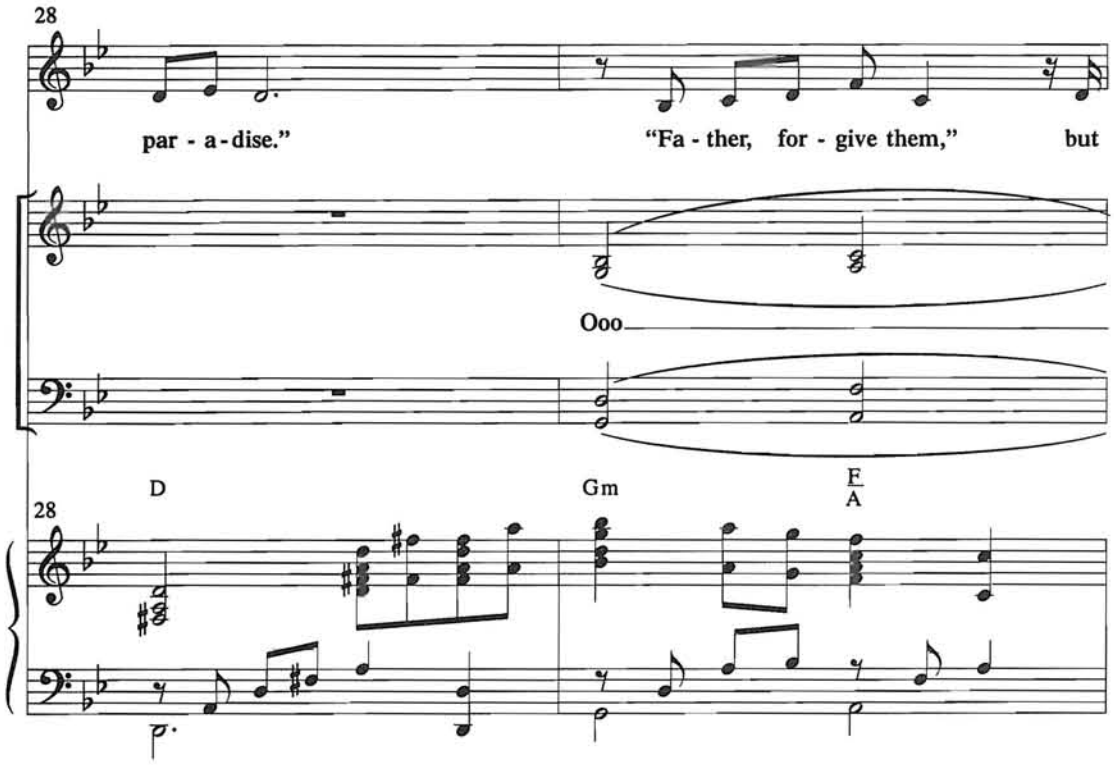
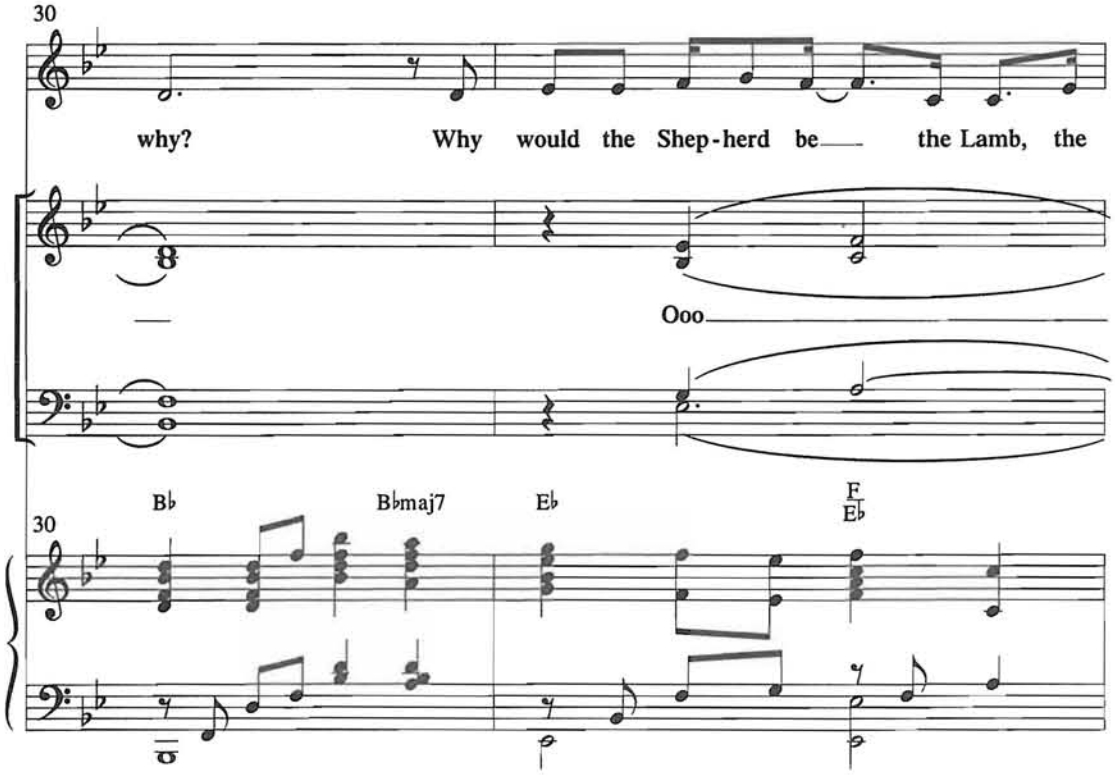

SOLO (Mary Magdalene) (with much freedom)
7
E♭/G B♭/F E♭ F mp Gm F/A
"Fa - ther, for - give them," He
mp
10
B♭ E♭ F/E♭
cried. How could He for - give the ones who
12
D2 Gm F/A
placed Him there? "Fa - ther, for - give them," but
14
B♭ E♭ F/E♭
why? Why would a dy - ing man make

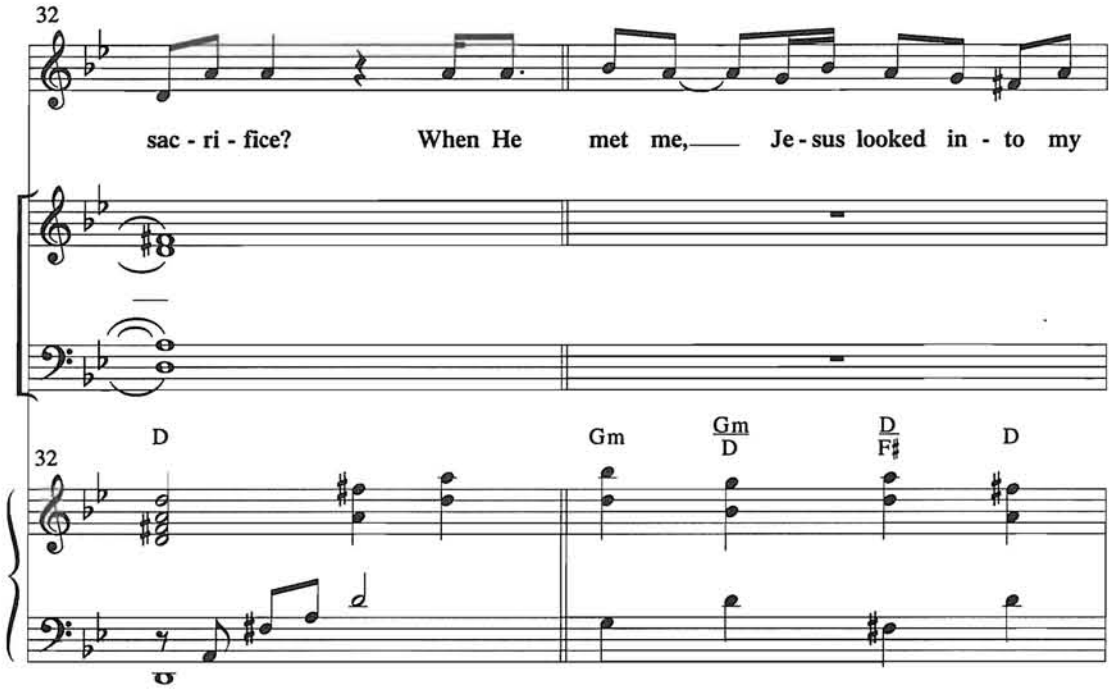

16
D
mf G2
G
this His prayer? He could have called ten thou-sand
mf
18
Cmaj7/G
Am/G
Dsus/G
D/G
an - gels with just a sin - gle
sim.
20
G2
G
D/F♯
Em(2)
Em
breath. He could have sum-moned all of heav - en's
22
G/A
Am
Am/G
42
F
mp
arm - ies to His side and

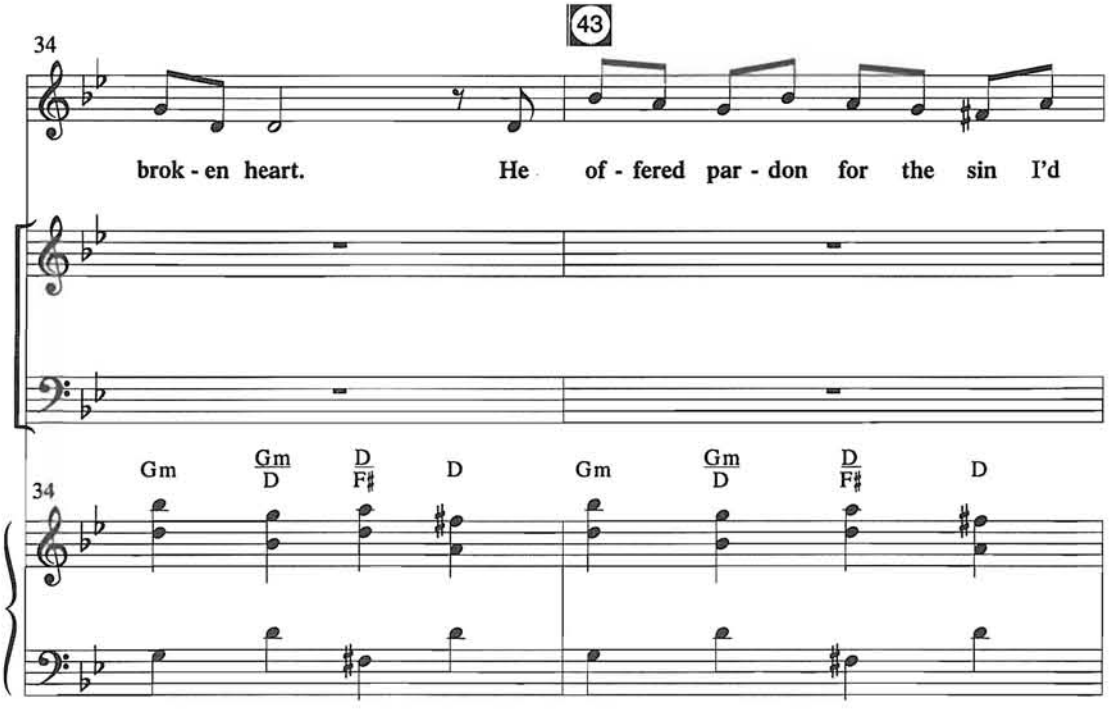

24
rit.
mp a tempo
yet:
"Fa - ther, for - give them," He
CHOIR
rit.
mp a tempo
Ooo
D
Gm
F
A
24
mp
rit.
a tempo

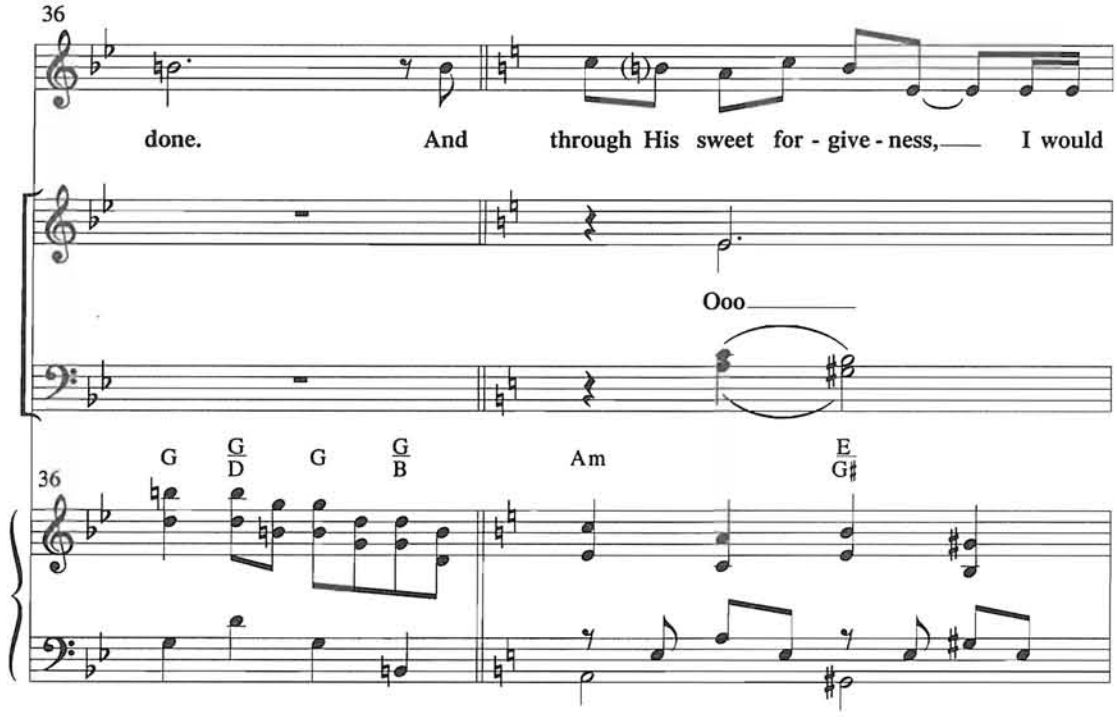

26
cried,
"To - day you will be with Me in
B♭2
E♭
F
E♭
26

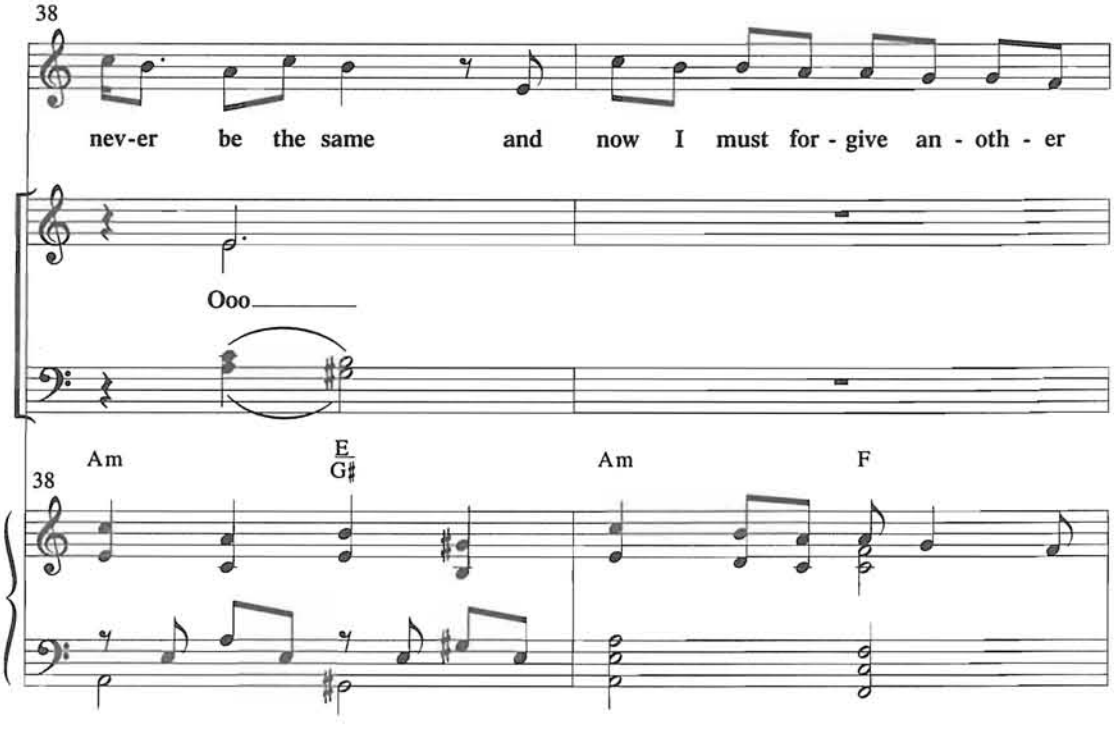

28
par - a - dise."
"Fa - ther, for - give them,"
but
Ooo
D
Gm
F
A
28

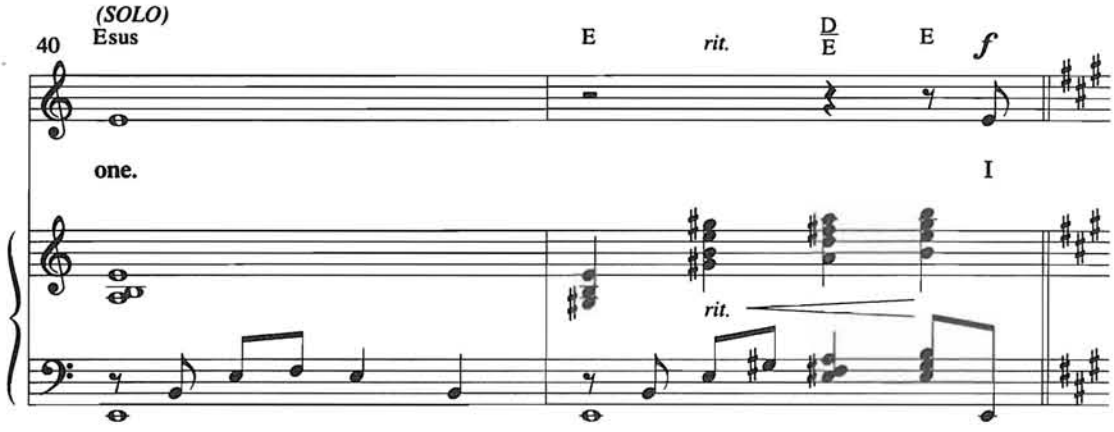

30
why?
Why would the Shep - herd be
the Lamb, the
Ooo
B♭
B♭maj7
E♭
F
E♭
30

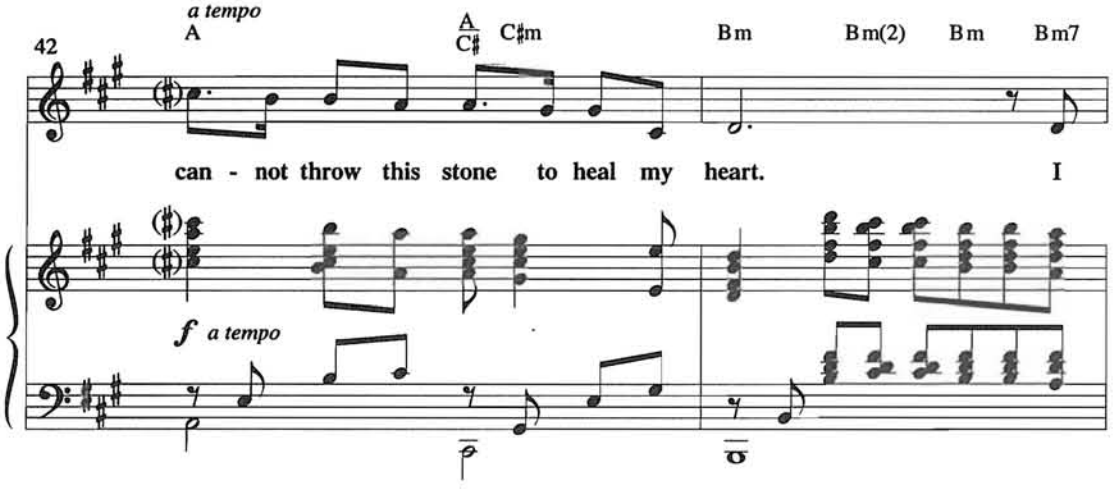

32
sac - ri - fice? When He met me,— Je - sus looked in - to my
D
Gm
Gm/D
D/F♯
D

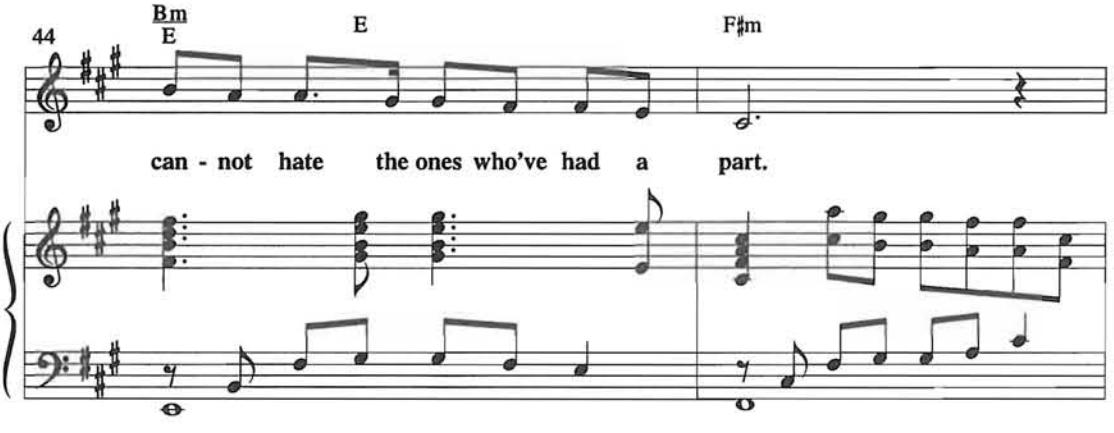

43
34
brok - en heart. He of - fered par - don for the sin I'd
Gm
Gm/D
D/F♯
D
Gm
Gm/D
D/F♯
D

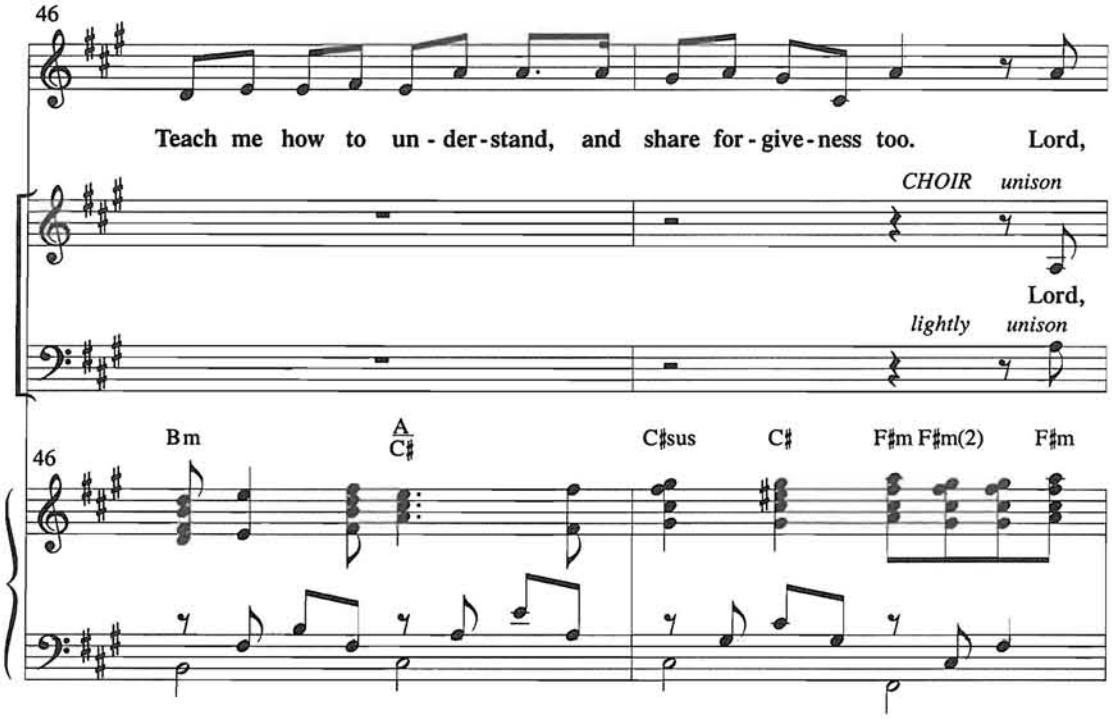

36
done. And through His sweet for - give - ness, I would
Ooo
G G/D G G/B Am E/G♯
36

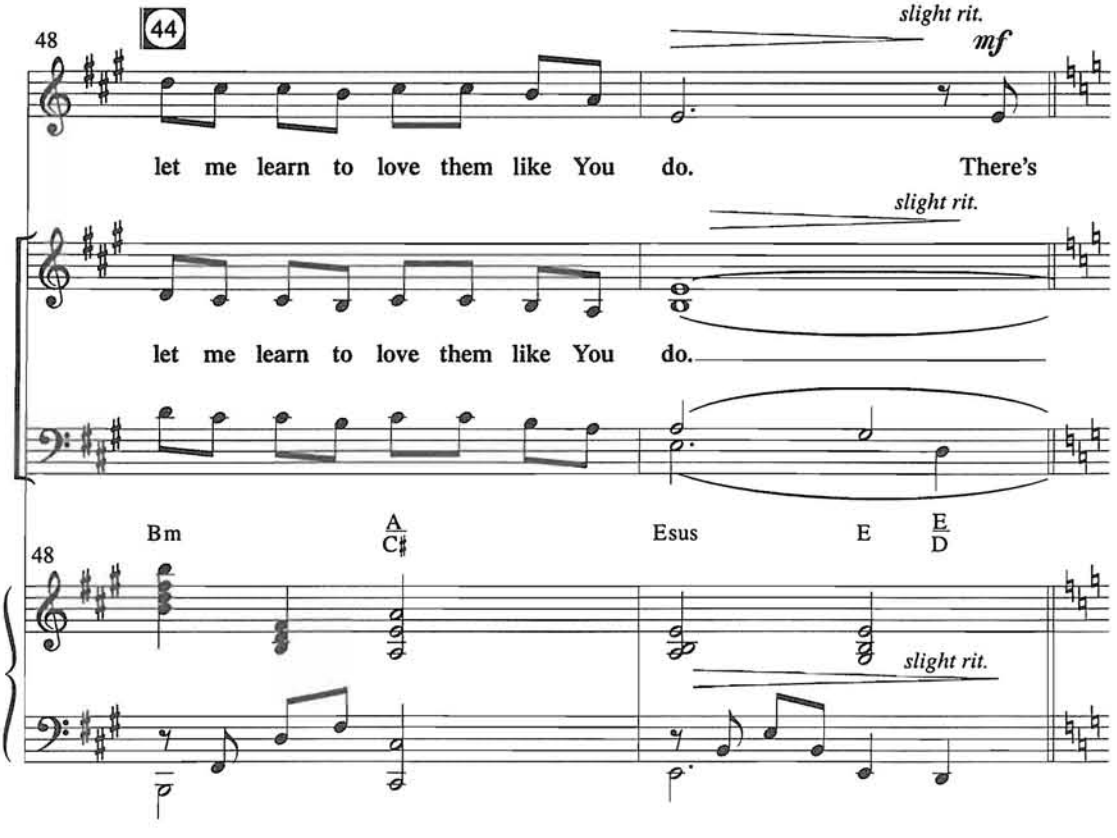

38
nev-er be the same and now I must for - give an - oth - er
Ooo
Am E/G♯ Am F
38


(SOLO)
40
Esus
E
rit.
D/E
E
f
one.
I
rit.


a tempo
42
A
A/C♯
C♯m
Bm
Bm(2)
Bm
Bm7
can - not throw this stone to heal my heart.
I
f a tempo


44
Bm/E
E
F♯m
can - not hate the ones who've had a part.


46
Teach me how to un - der - stand, and share for - give - ness too. Lord,
CHOIR unison
Lord,
lightly unison
Bm
A/C♯
C♯sus
C♯
F♯m F♯m(2)
F♯m


48
44
slight rit.
mf
let me learn to love them like You do. There's
slight rit.
let me learn to love them like You do.
Bm
A/C♯
Esus
E
E/D
slight rit.

THE LOVE OF JESUS (Words by David T. Clydesdale & Frederick M. Lehman, Music by David T. Clydesdale)

50

a tempo

some-thing a-bout the love of Je-sus that's hard to com - pre-

a tempo

C G/B F/A C/G Csus4/G C/G F G

50

a tempo

53

hend. There's some-thing a-bout the pow-er that frees us I

C Cmaj7 F2/C C G/B F/A C/G C2/G C/G

53

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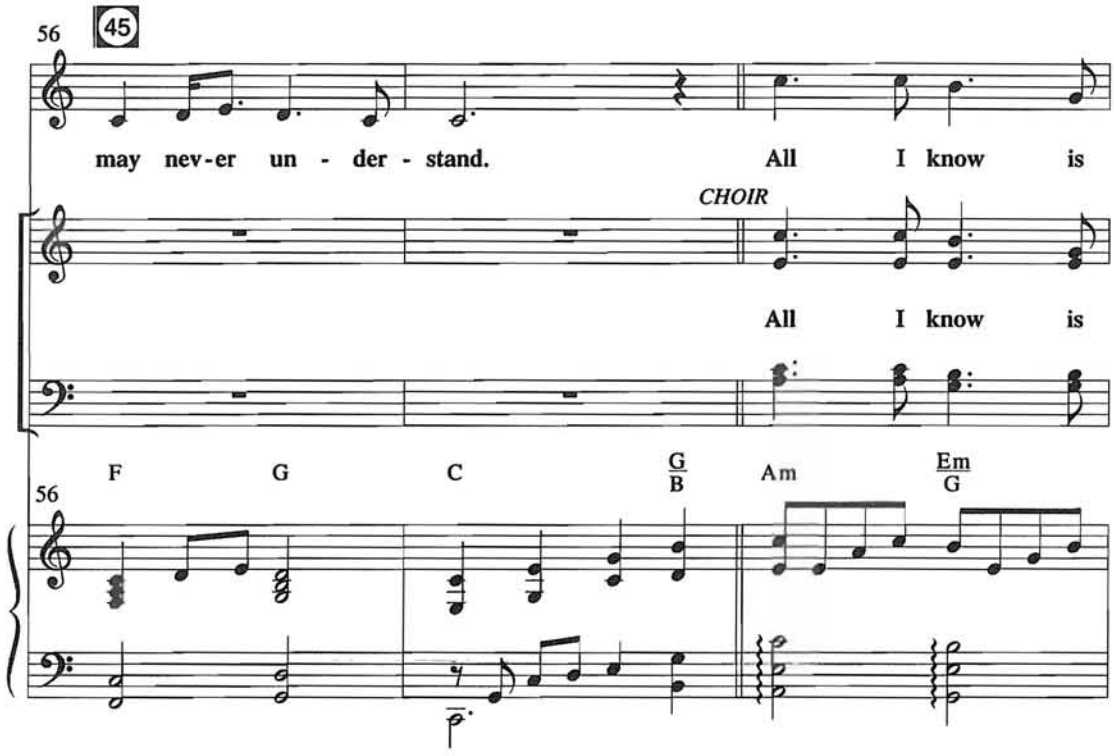
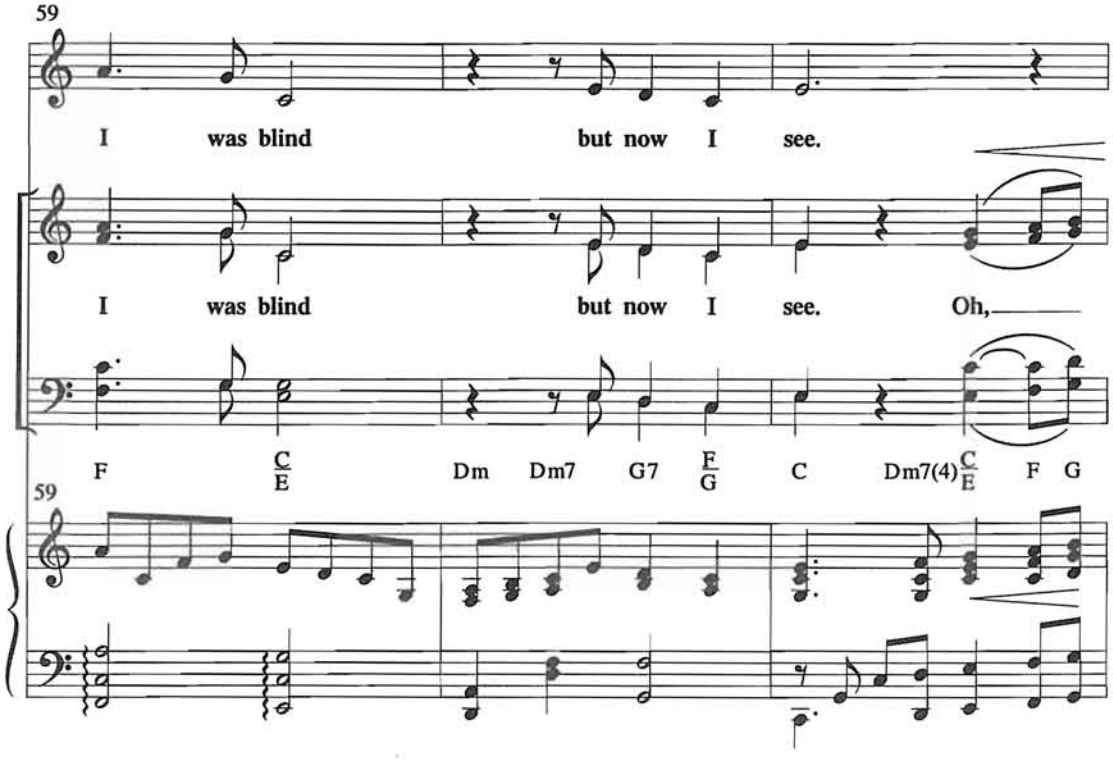
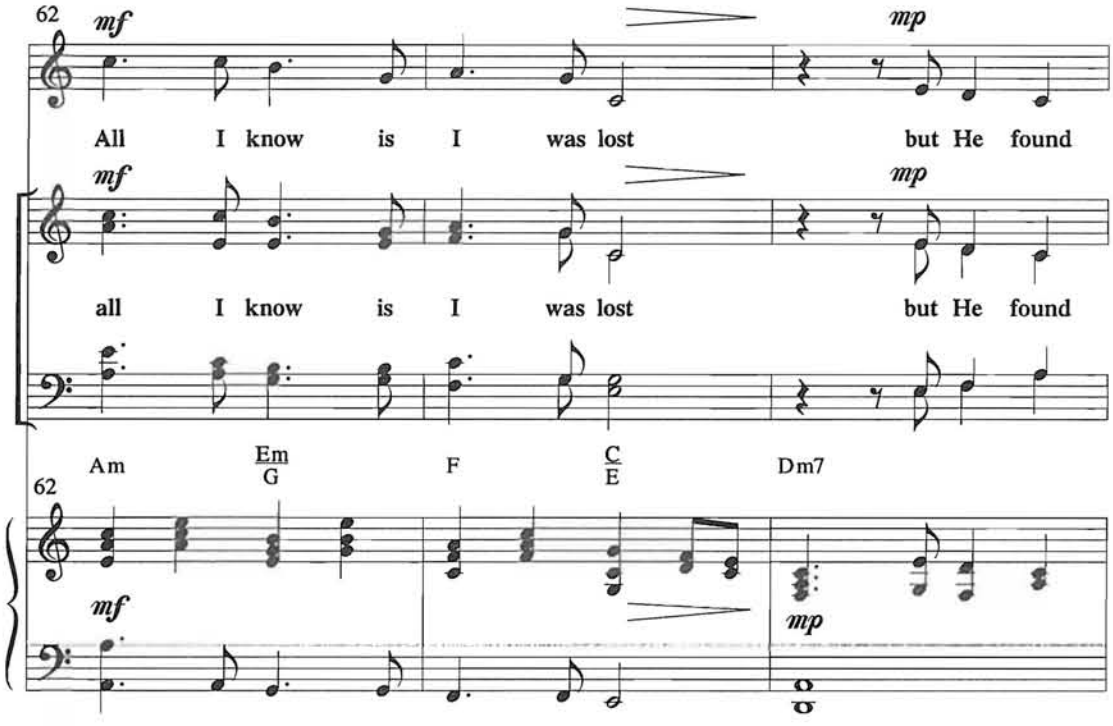
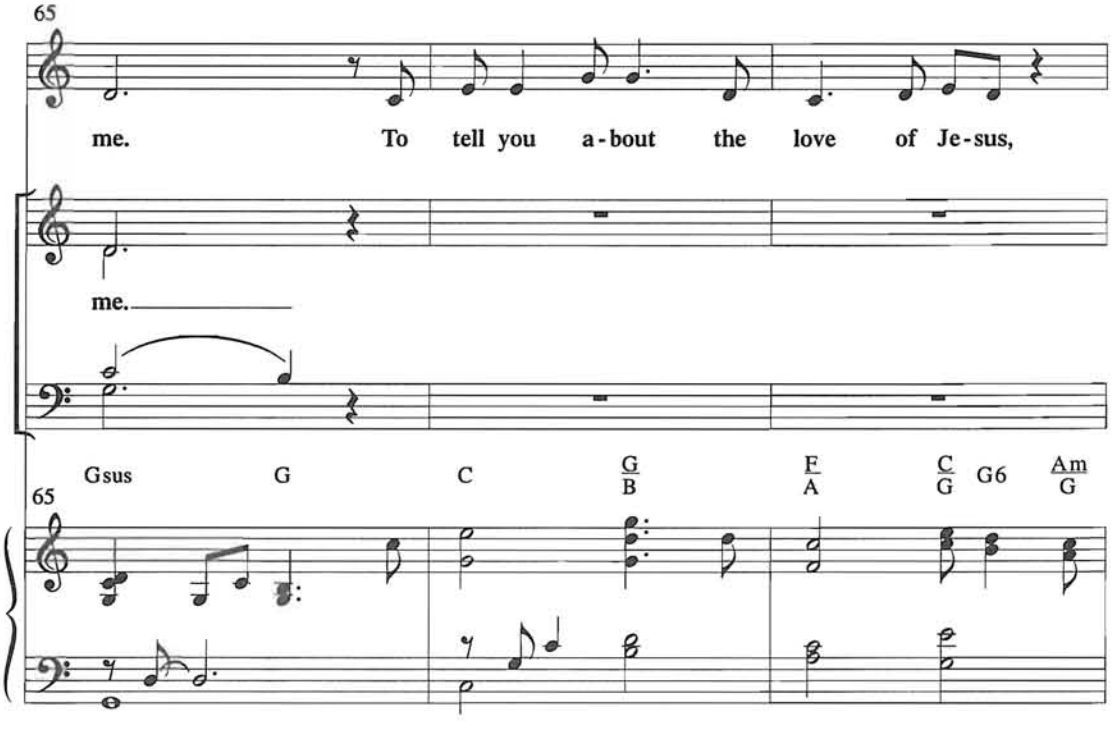
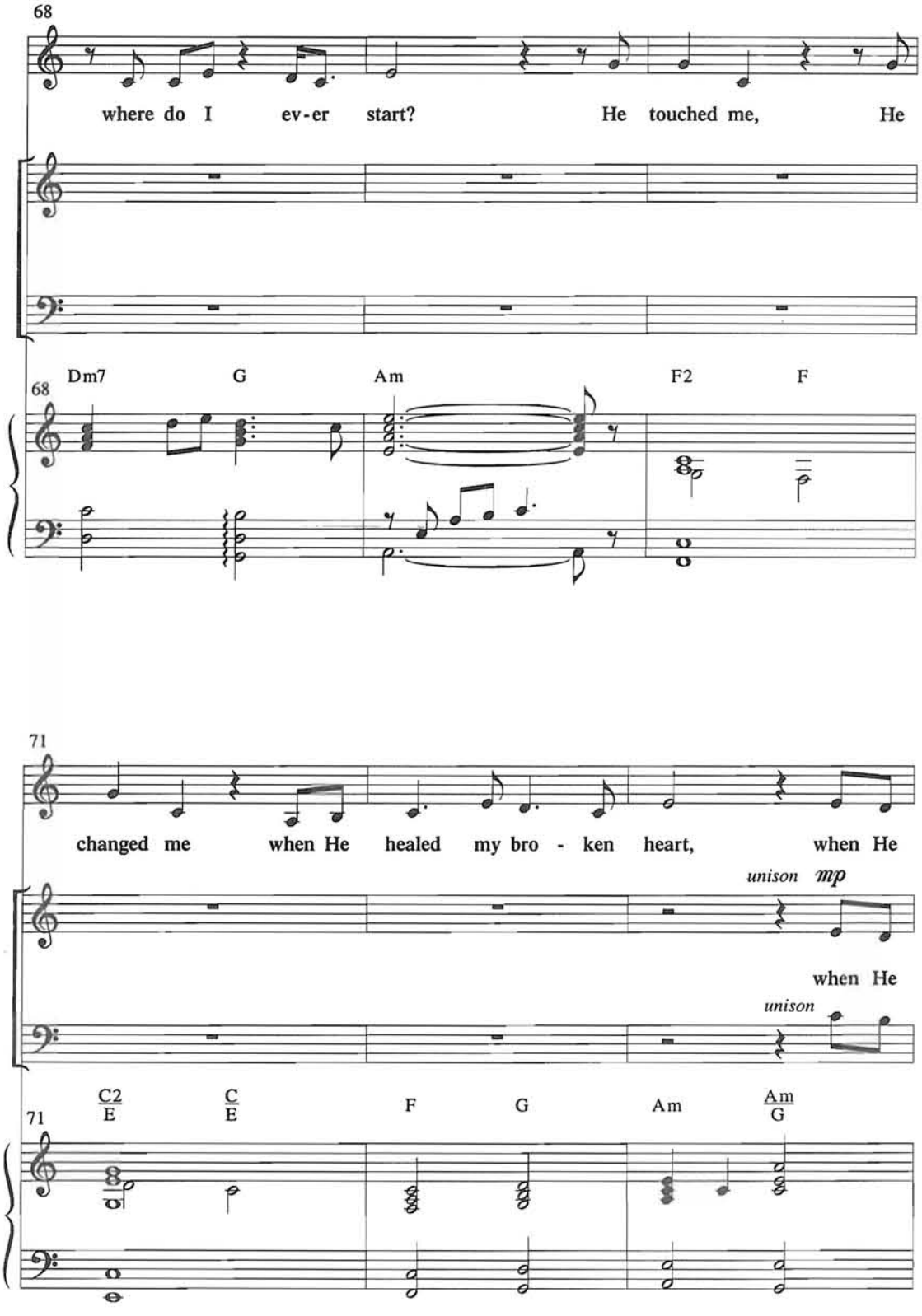
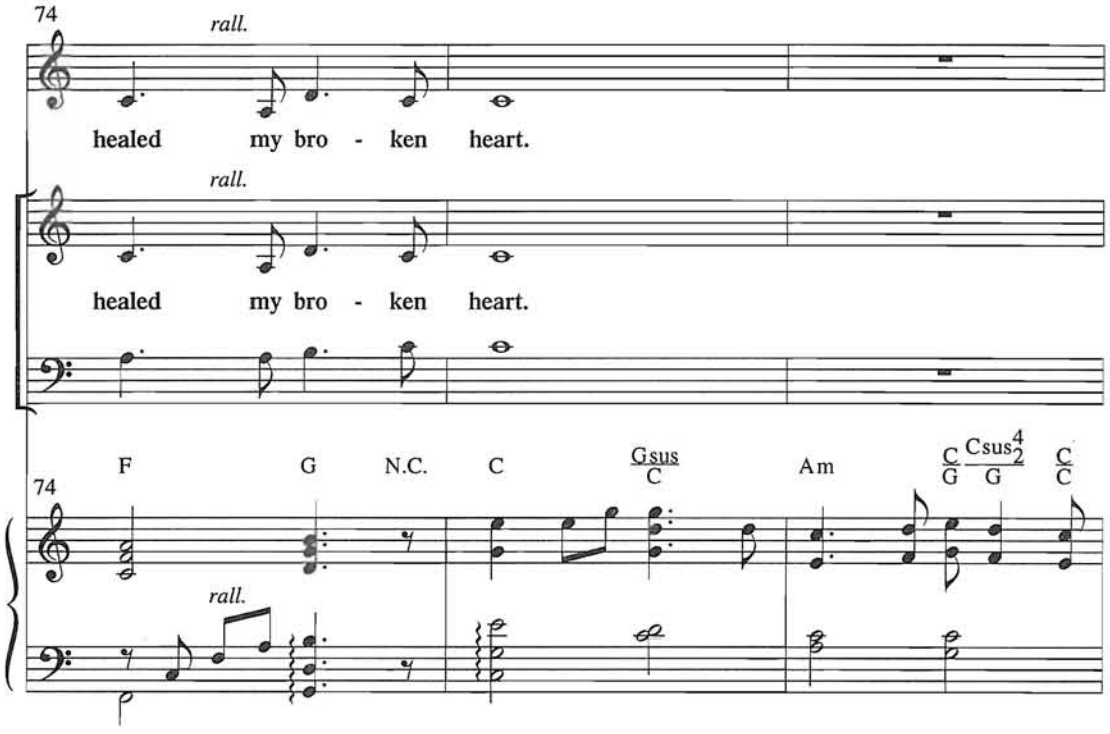

56
45
may nev-er un - der - stand.
All I know is
CHOIR
All I know is
F G C G/B Am Em/G
56

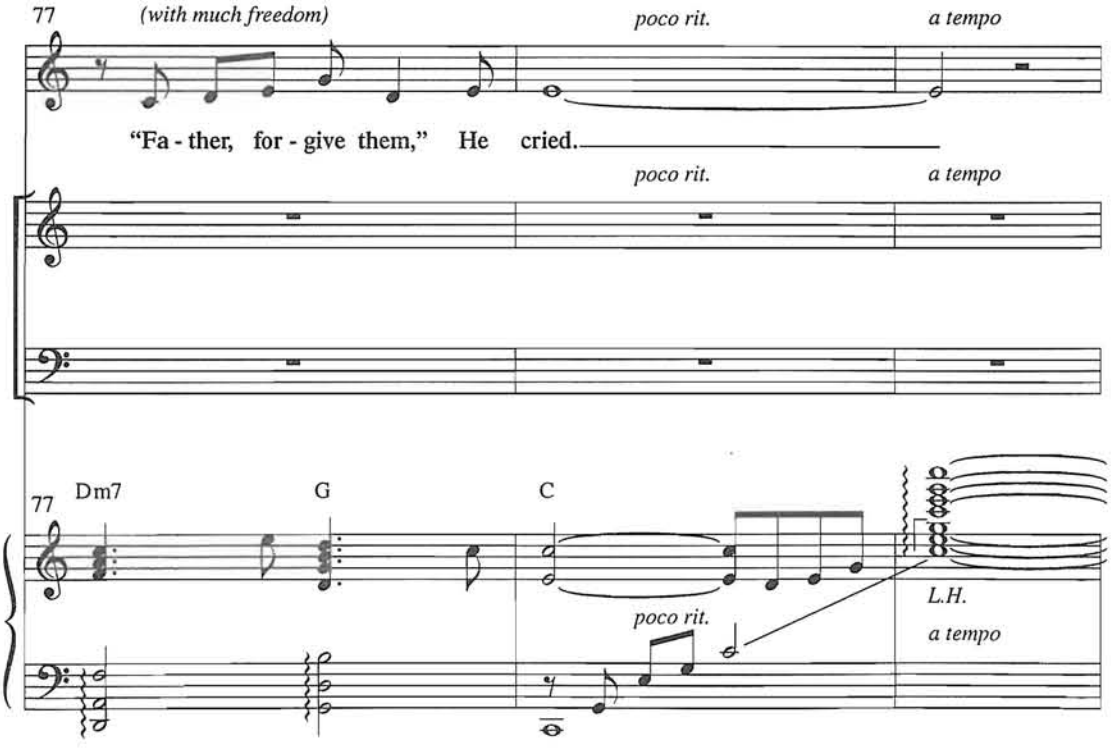

59
I was blind but now I see.
I was blind but now I see. Oh,
F C/E Dm Dm7 G7 F/G C Dm7(4) C/E F G
59

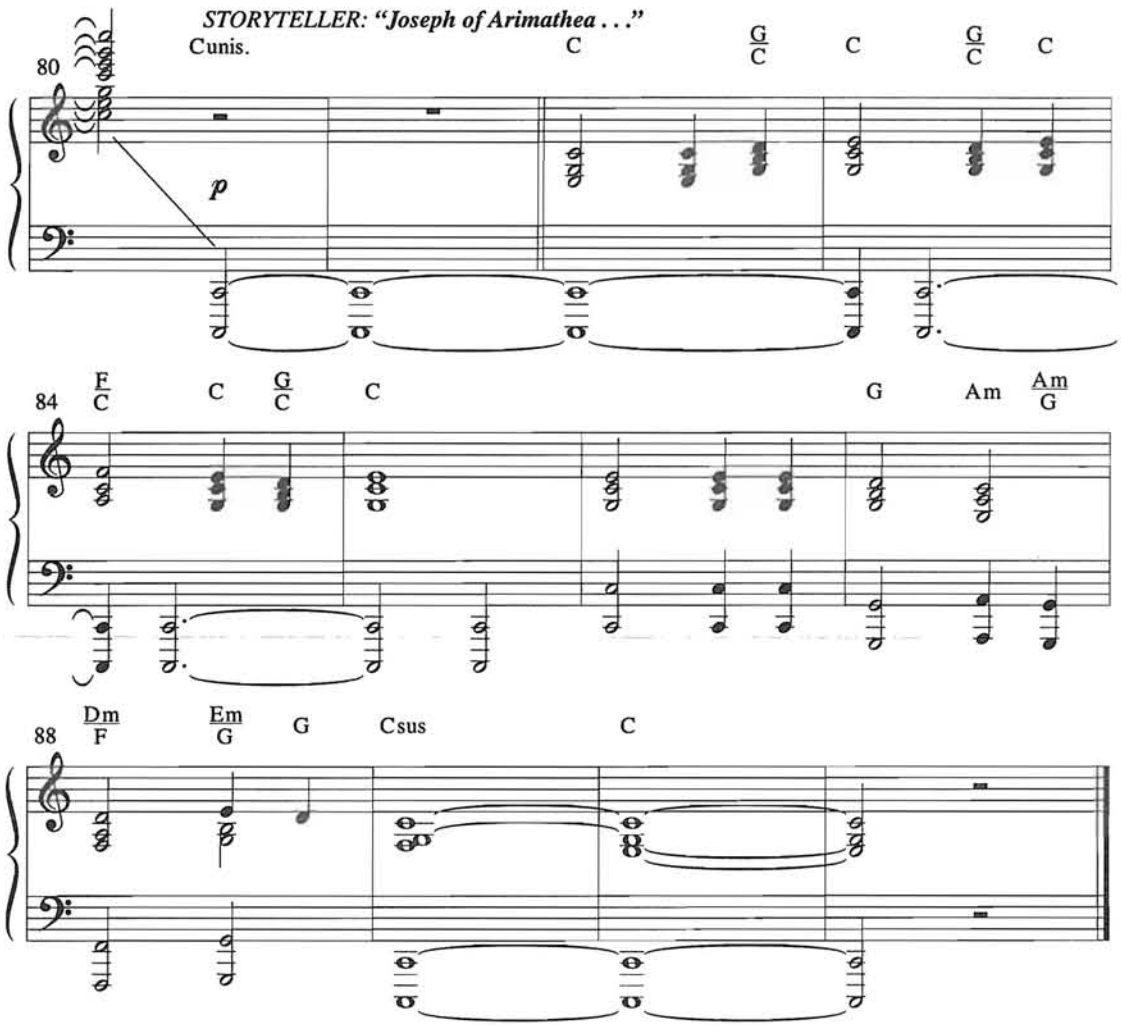

62
mf
mp
All I know is I was lost but He found
mf
mp
all I know is I was lost but He found
Am
Em/G
F
C/E
Dm7
62
mf
mp


65
me. To tell you a-bout the love of Je-sus,
me.
Gsus
G
C
G/B
F/A
C/G
G6
Am/G
65


68
where do I ev-er start? He touched me, He
Dm7 G Am F2 F
68
71
changed me when He healed my bro - ken heart, when He
unison mp
when He
unison
C2/E C/E F G Am Am/G
71


74
rall.
healed my bro - ken heart.
rall.
healed my bro - ken heart.
74
F
G
N.C.
C
Gsus/C
Am
C/G
Csus4/G
C/C
rall.


77
(with much freedom)
poco rit.
a tempo
"Fa - ther, for - give them," He cried.
poco rit.
a tempo
77
Dm7
G
C
L.H.
poco rit.
a tempo



(The Storyteller appears in a spotlight)

STORYTELLER: **Joseph of Arimathea and Nicodemus took Jesus' body and placed it in Joseph's own tomb. Somewhat of a sacrifice, knowing how much more likely Joseph was to need it himself now. The two prepared the body of the Messiah for burial and left to ponder their fate. For three days they searched for answers, read the prophesies about the Messiah, and understood God's predictions for the very first time.**

(music begins to "Sunrise Underscore")

(begins speaking in measure 9) **On the first day of the week, very early in the morning, the women took spices they had prepared and went to the tomb.**

(Nicodemus sits alone in his home. Joseph arrives and startles Nicodemus as he enters. Joseph's head is covered as a disguise.)

JOSEPH OF ARIMATHEA: *(begins speaking in measure 26)* **Nicodemus, I found where His disciples are staying!**

NICODEMUS: **Did you talk to them?**

JOSEPH OF ARIMATHEA: **No, their doors are locked.**

NICODEMUS: **Ah, imagine that. Can we get a message to them?**

JOSEPH OF ARIMATHEA: **I don't know, they still don't trust us.**

NICODEMUS: *(musing over a scroll on the table in front of him)* **Remember what He said? "Tear down this temple, and I will raise it again in three days."**

JOSEPH OF ARIMATHEA: **Yes. Why?**

(Mary Magdalene bursts in, tears in her eyes)

MARY: **He is alive!**

NICODEMUS: **Who?**

MARY: **The Messiah! Jesus!**

JOSEPH OF ARIMATHEA: **Why do you think so?**

MARY: **The tomb is empty.**

NICODEMUS: **Anybody could have . . .**

MARY: **I saw angels at the tomb! They told us He had risen!**

JOSEPH OF ARIMATHEA: **Risen!? Mary, how can that be?**

MARY: **Then I saw Him! He talked to me!**

NICODEMUS: **It's been three days! "I will raise it again in three days!" He's alive, Joseph!**

MARY: **Please, come and meet with us!**

NICODEMUS: **Will they trust us?**

MARY: **If I bring you, they will!**

JOSEPH OF ARIMATHEA: **Go now! I'll catch up!**

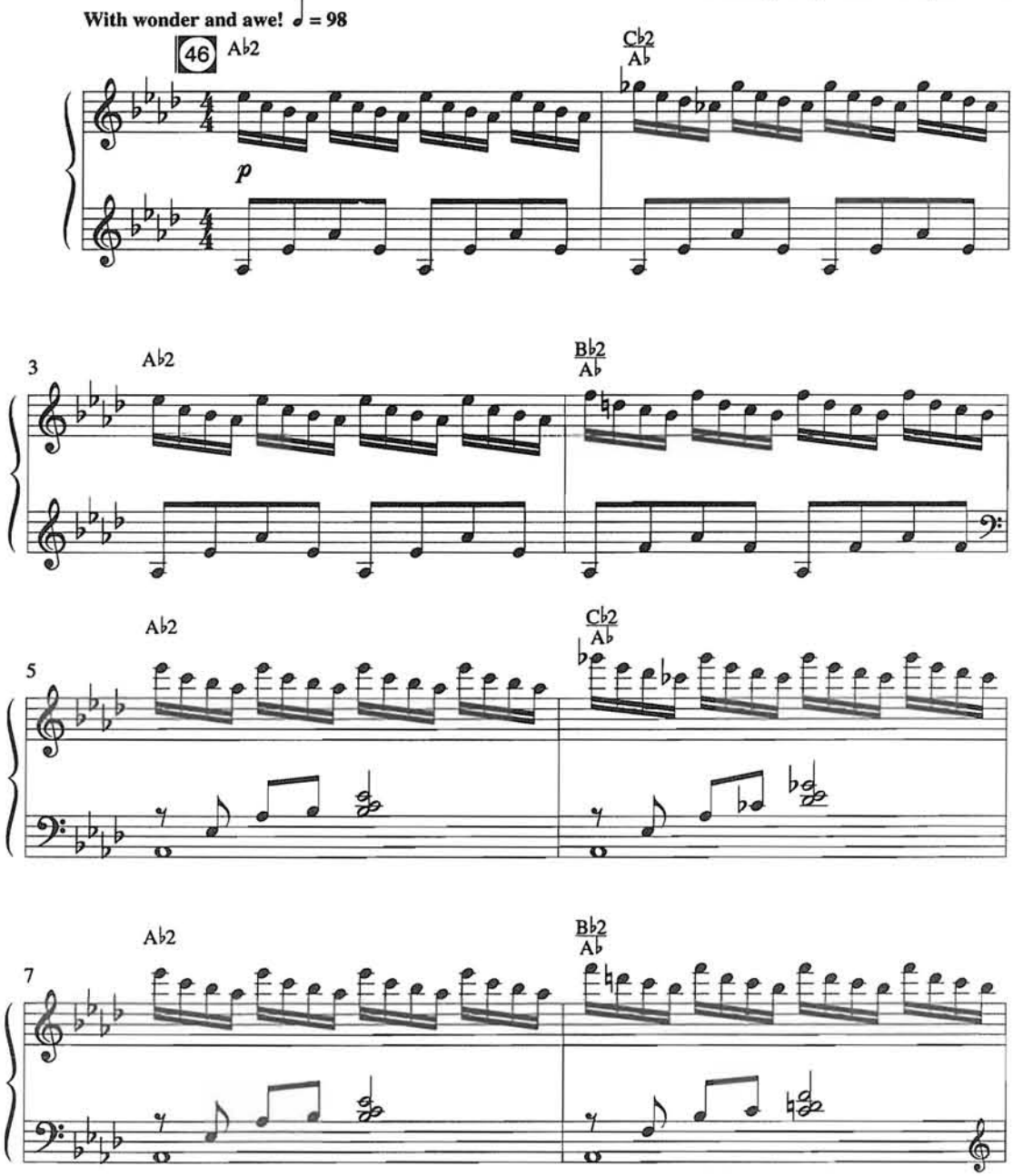
(The two begin to leave, then Mary turns back to Joseph.)

MARY: *(spoken during the pause in measure 57)* **Oh, and by the way, Joseph—you can have your tomb back! Jesus doesn't need it anymore!**

(music begins to "Jesus Christ Is the Risen Son with *I'm Amazed* and *And Can It Be?")*

Sunrise Underscore

DAVID T. CLYDESDALE
Arranged by David T. Clydesdale



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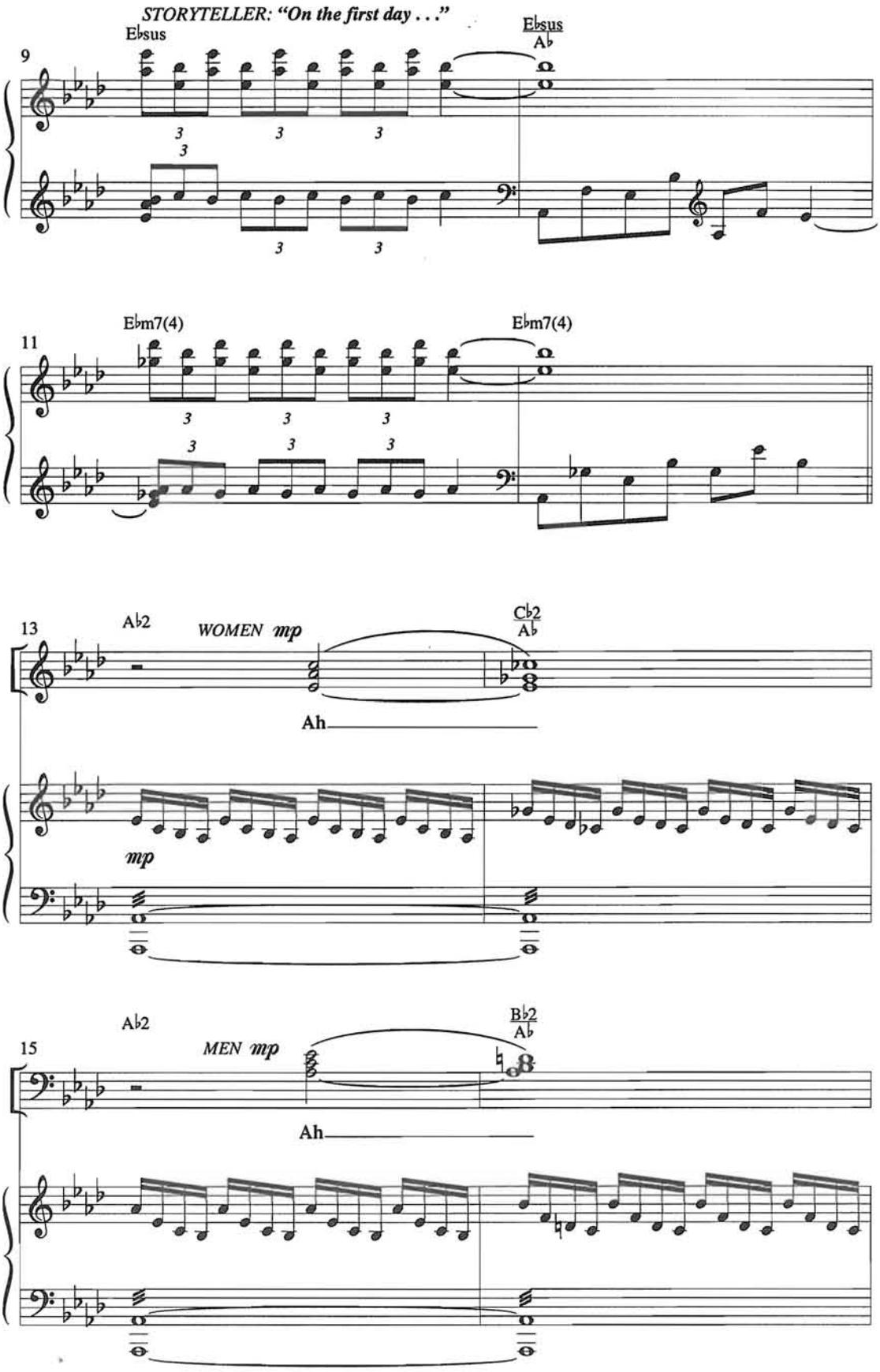
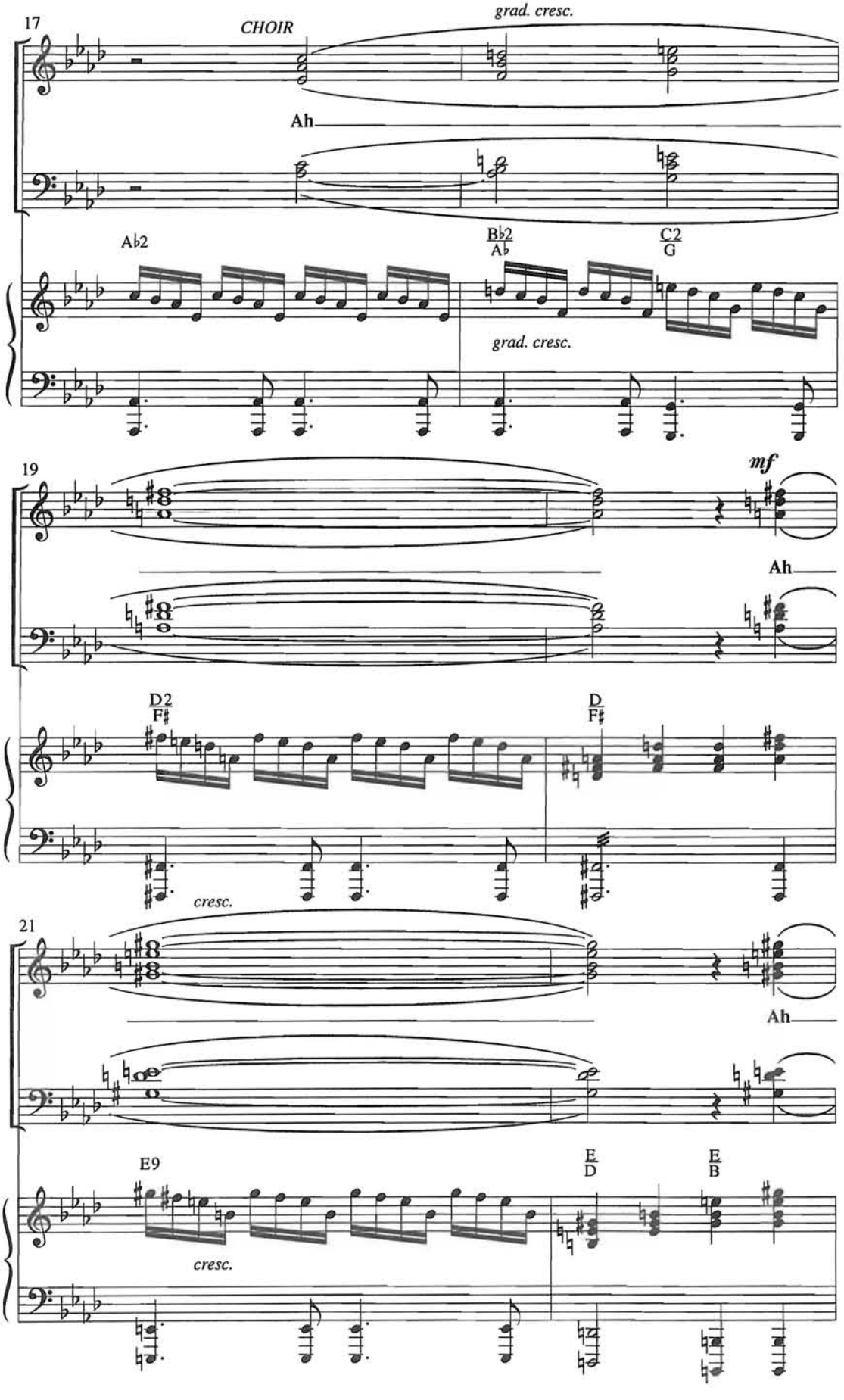
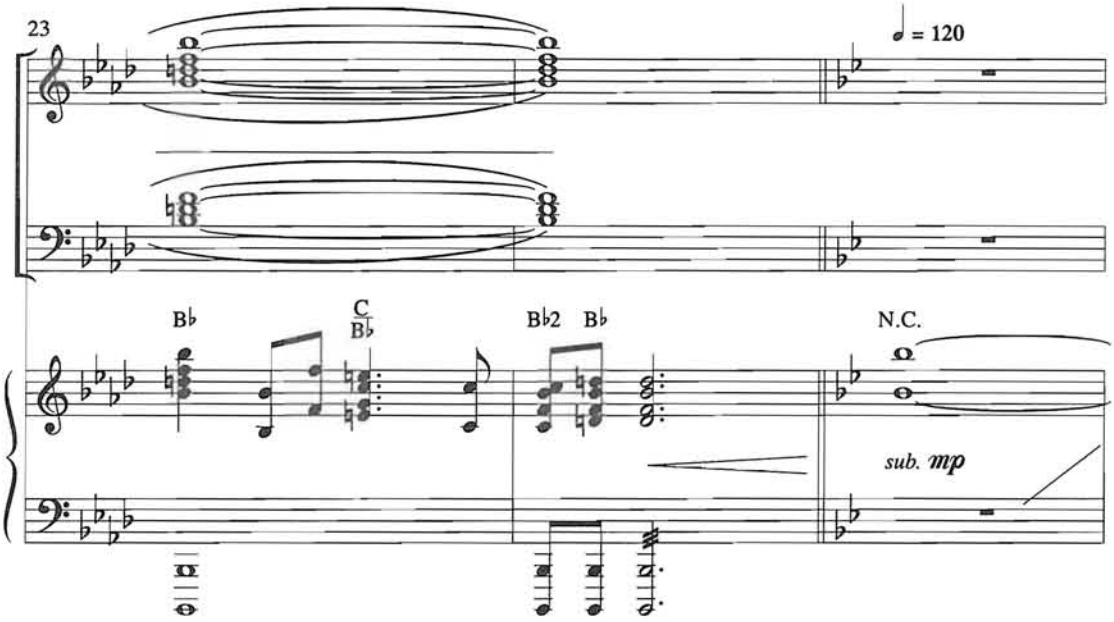
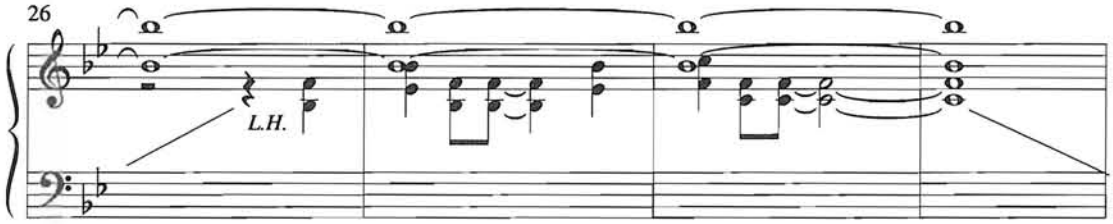
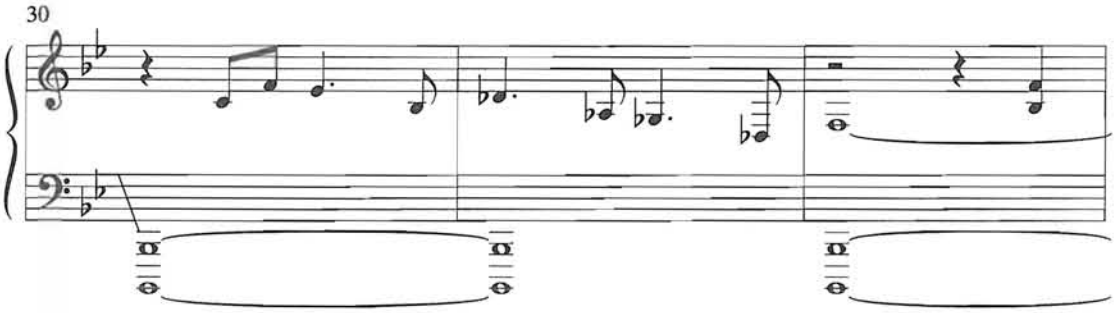

STORYTELLER: "On the first day . . ."
9
E♭sus
E♭sus
A♭
11
E♭m7(4)
E♭m7(4)
13
A♭2
WOMEN mp
C♭2
A♭
Ah
mp
15
A♭2
MEN mp
B♭2
A♭
Ah

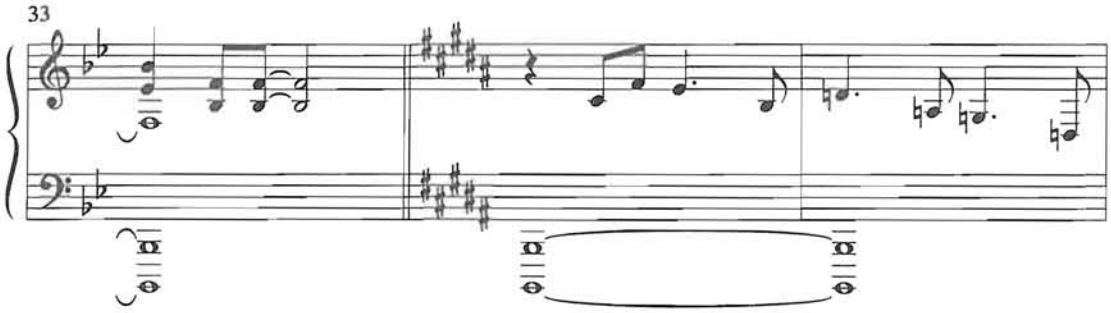

17
CHOIR
grad. cresc.
Ah
A♭2
B♭2
A♭
C2
G
grad. cresc.
19
mf
Ah
D2
F♯
D
F♯
cresc.
21
Ah
E9
E
D
E
B
cresc.

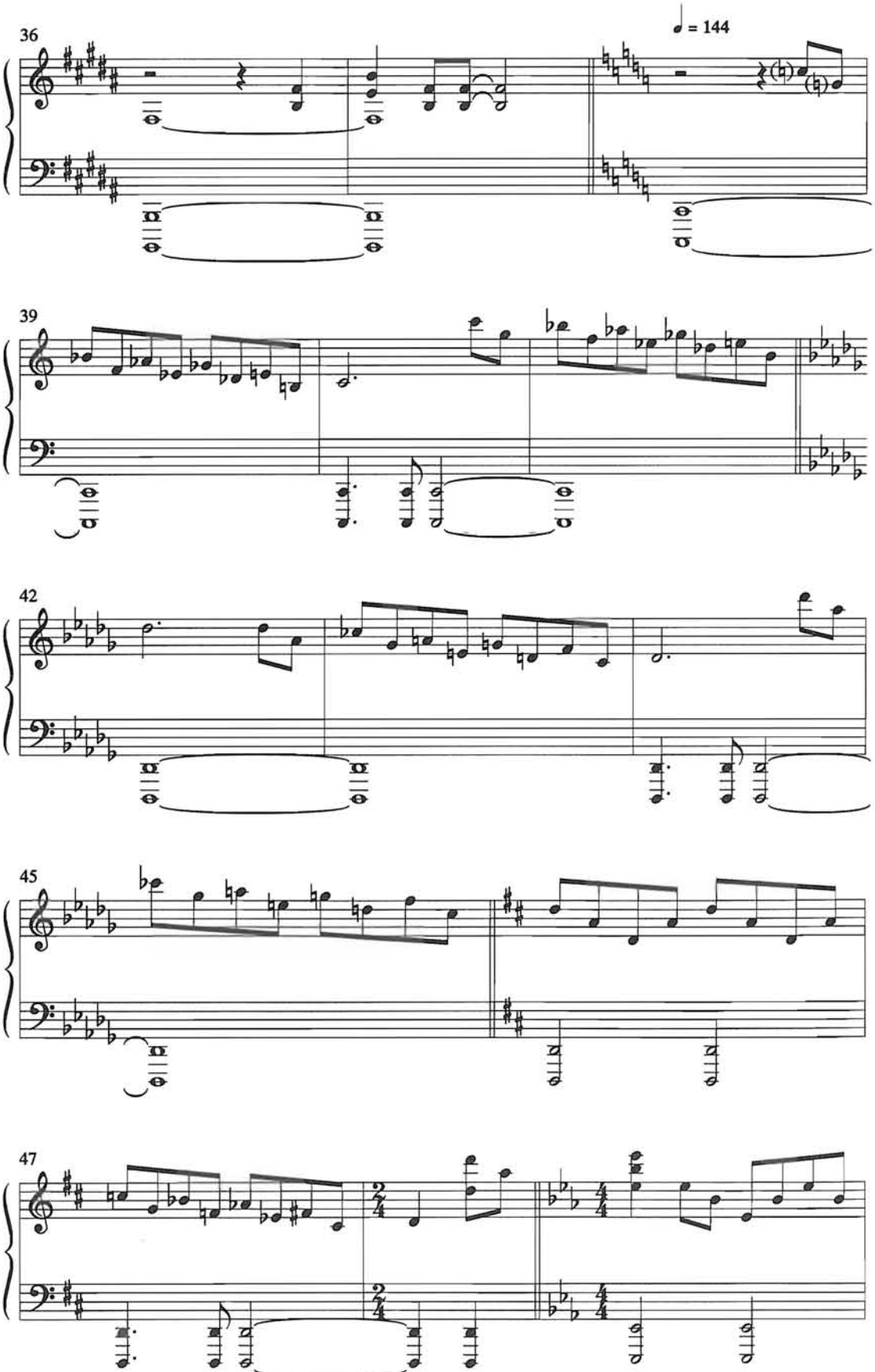


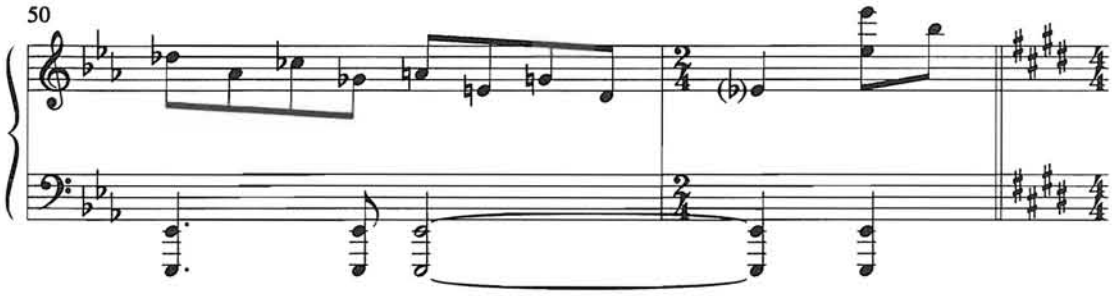
JOSEPH OF ARIMATHEA: "Nicodemus, I found where . . ."

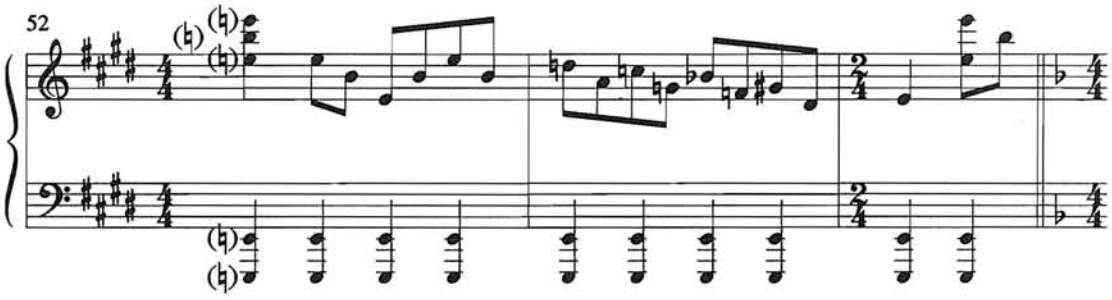


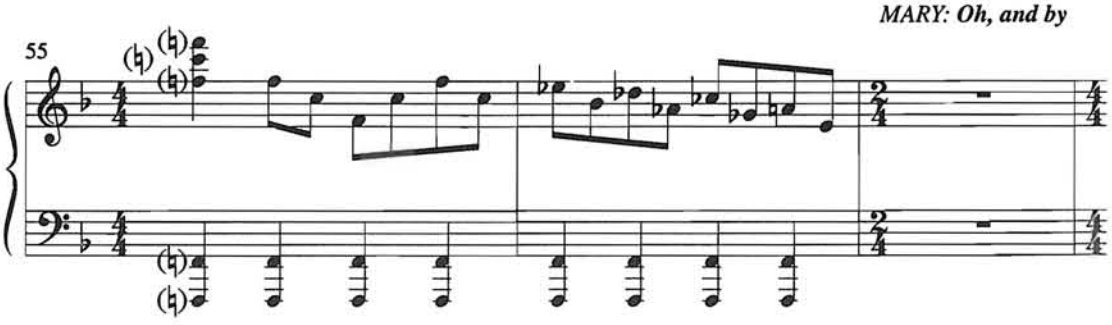


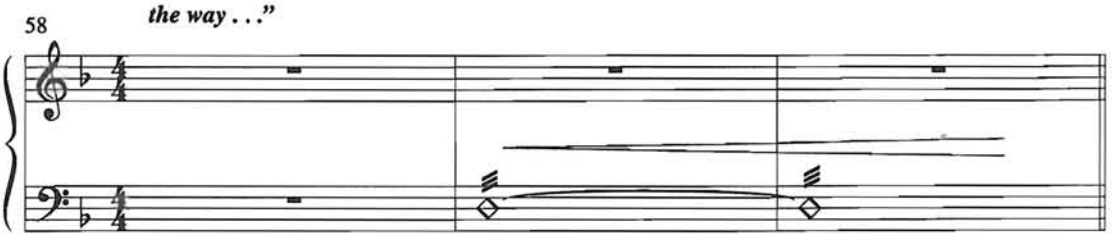



36
♩ = 144
39
42
45
47



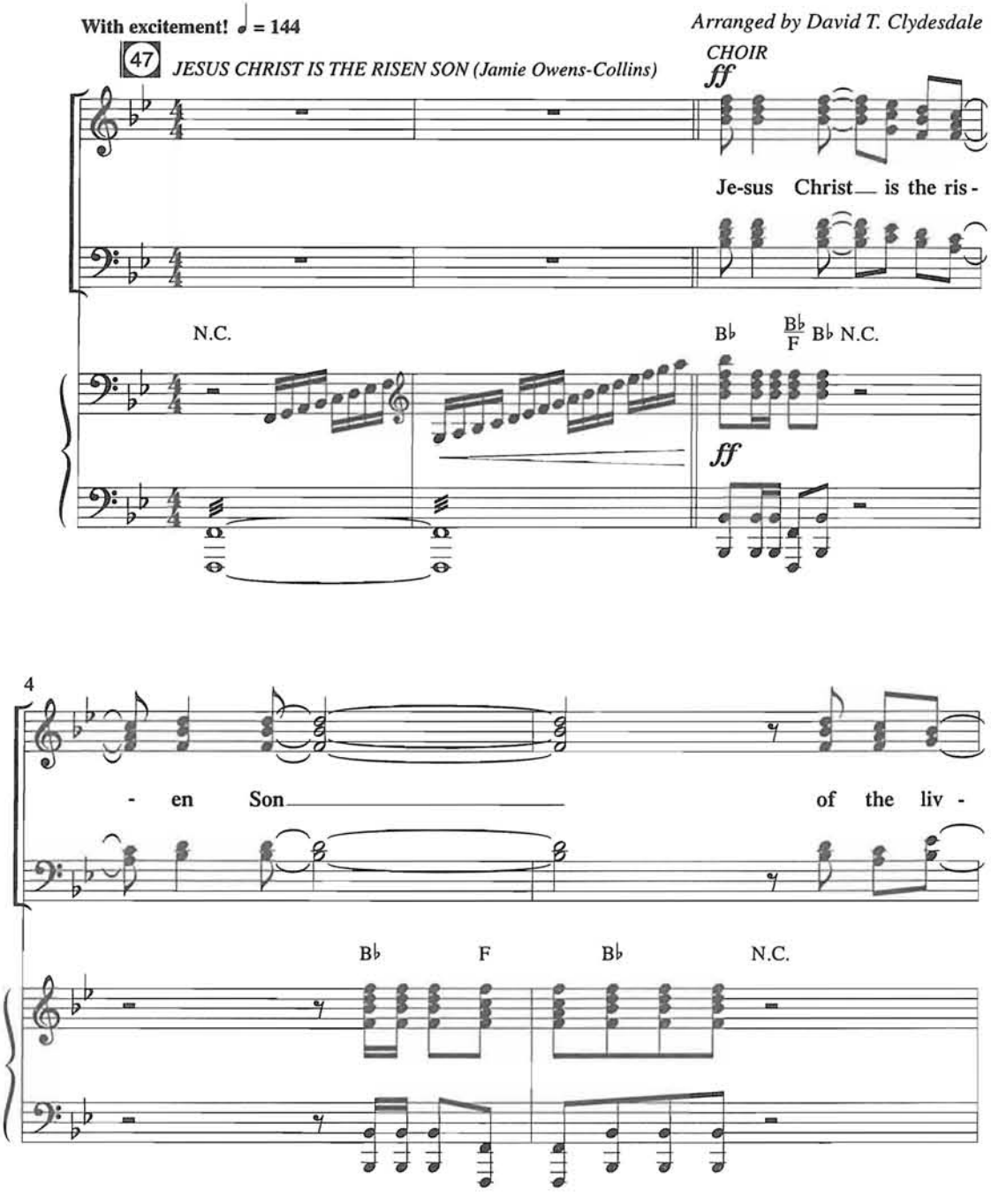






segue to "Jesus Christ Is the Risen Son"

Jesus Christ Is the Risen Son
with I'm Amazed *and* And Can It Be?



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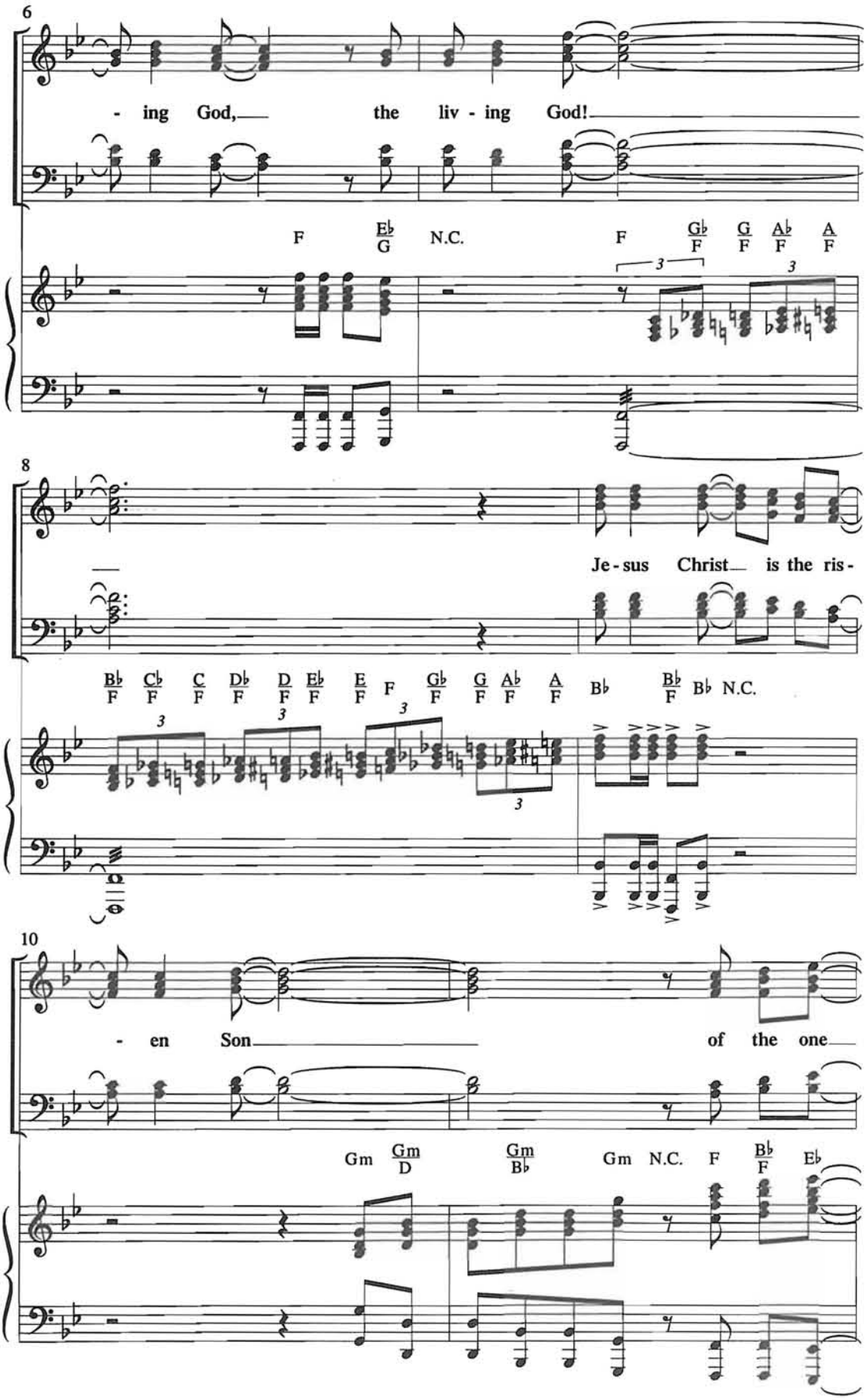
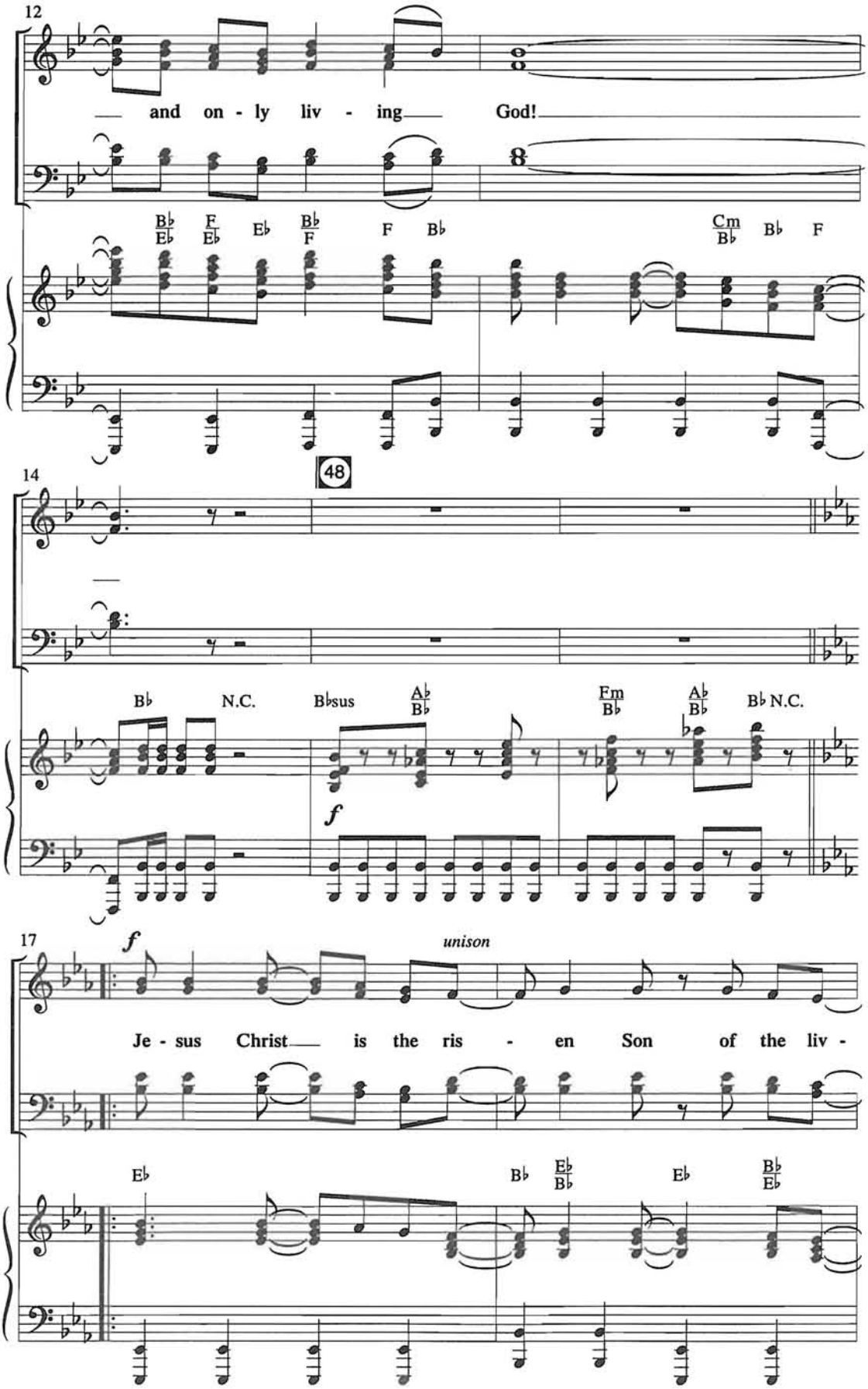
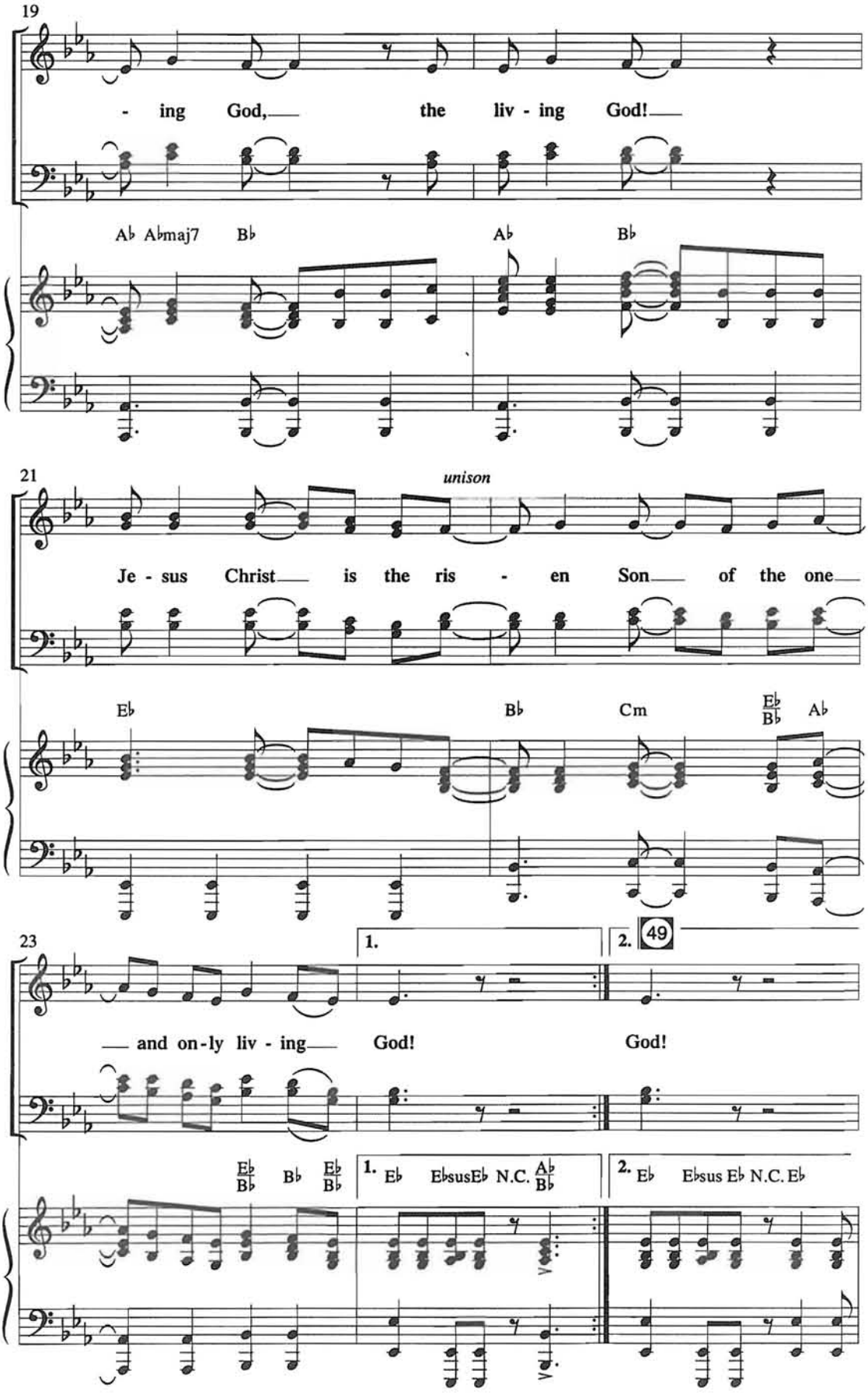
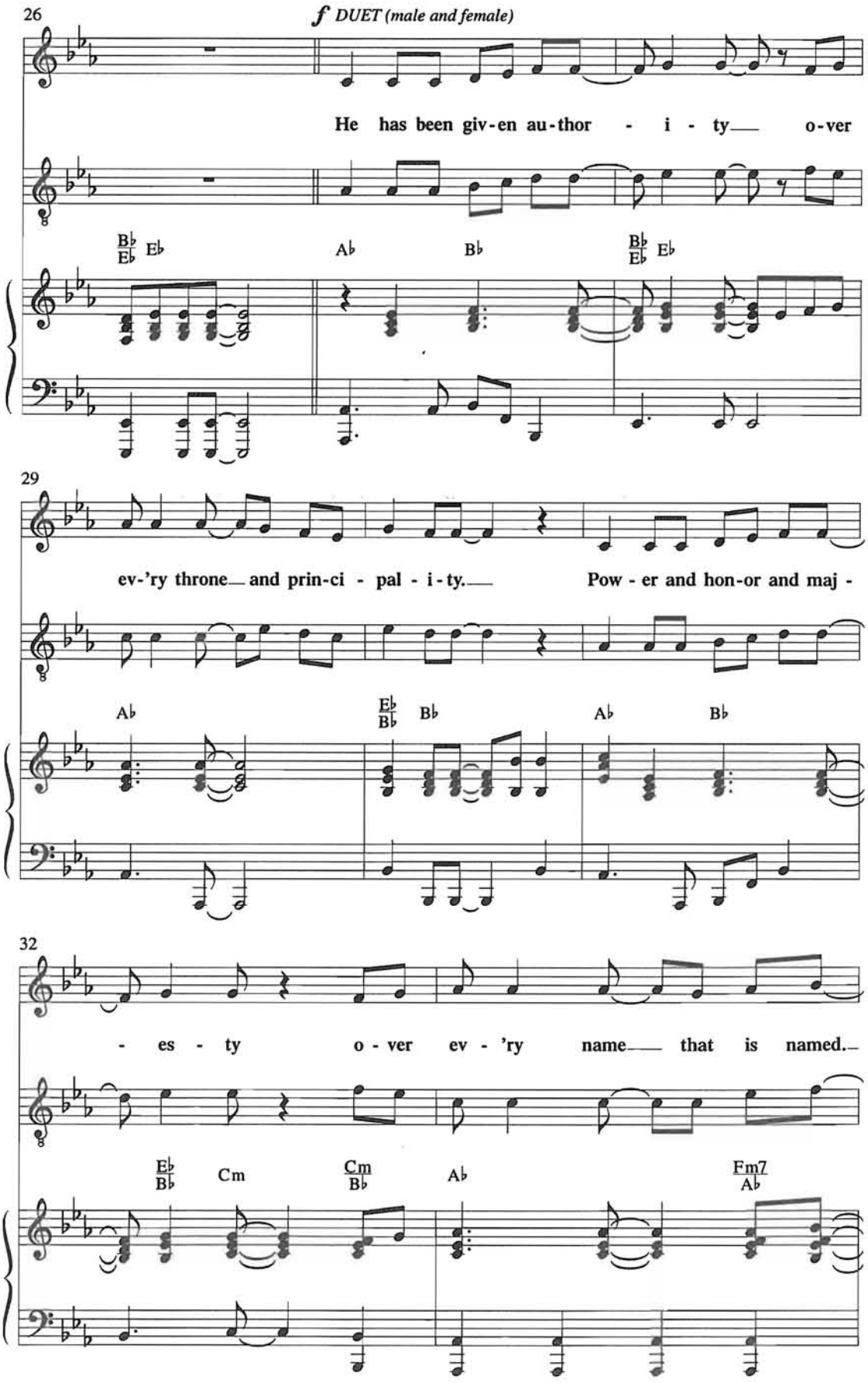
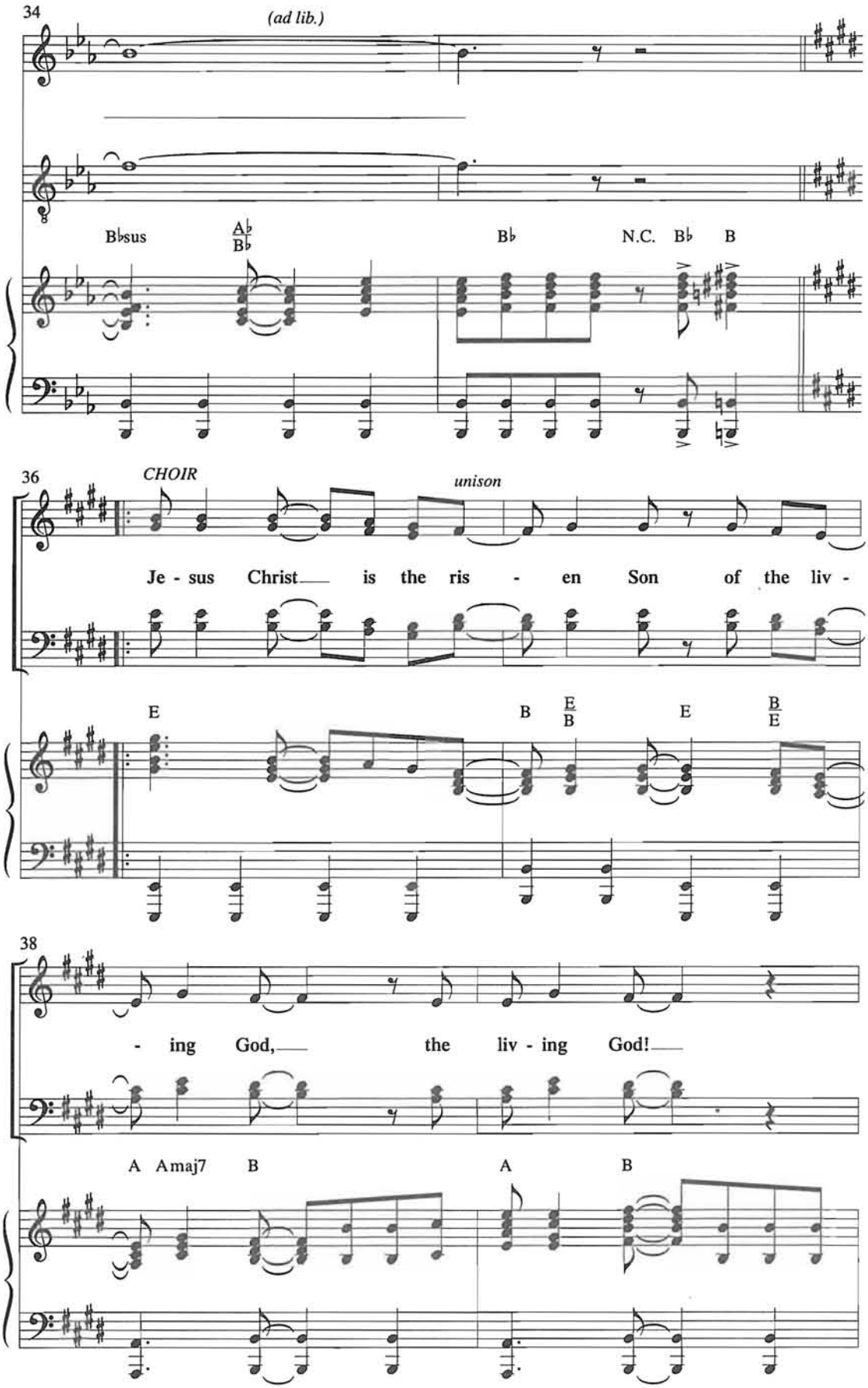
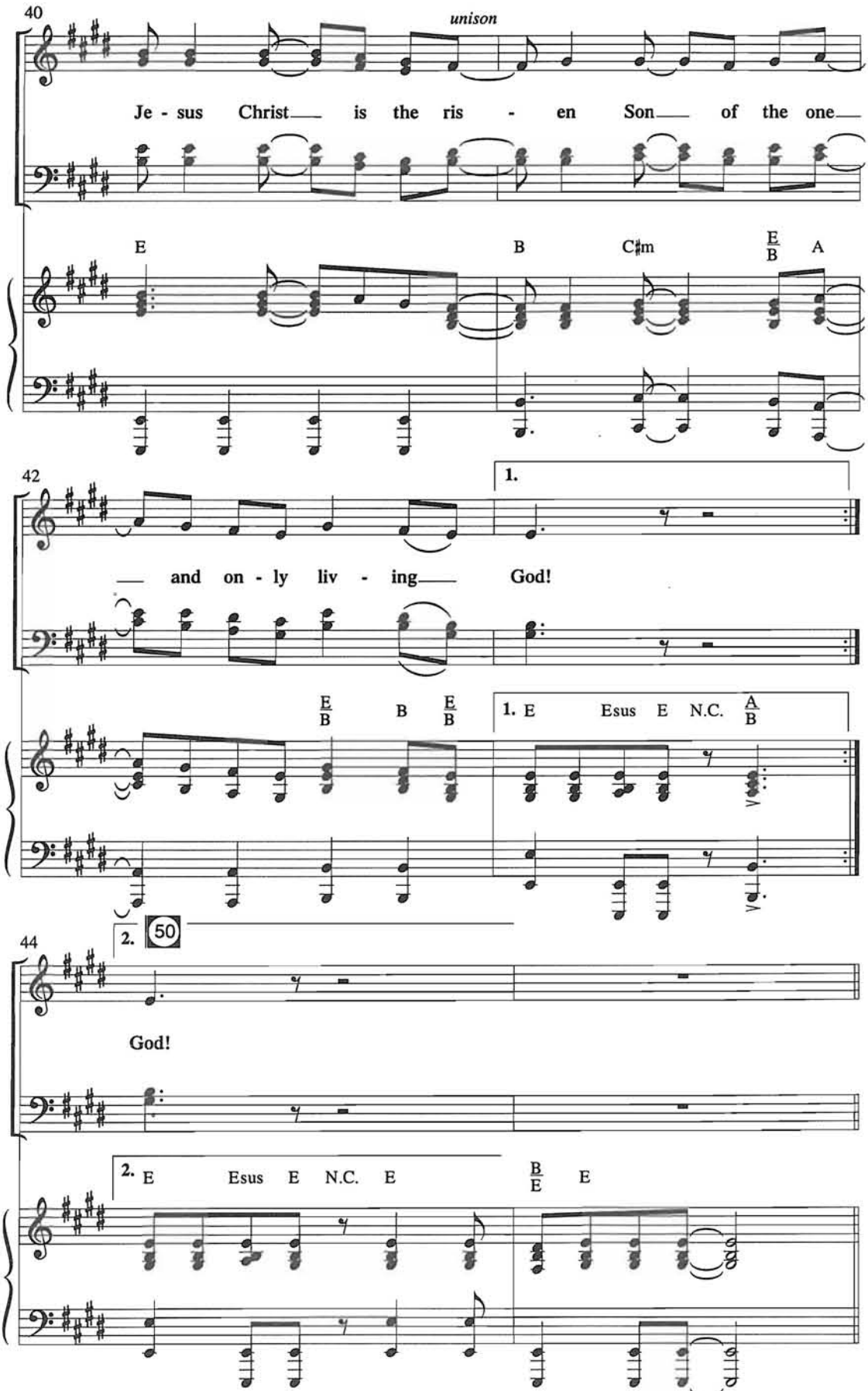

6
- ing God, the liv - ing God!
F Eb/G N.C. F Gb/F G/F Ab/F A/F
8
Je - sus Christ is the ris -
Bb/F Cb/F C/F Db/F D/F Eb/F E/F F Gb/F G/F Ab/F A/F Bb Bb/F Bb N.C.
10
- en Son of the one
Gm Gm/D Gm/Bb Gm N.C. F Bb/F Eb

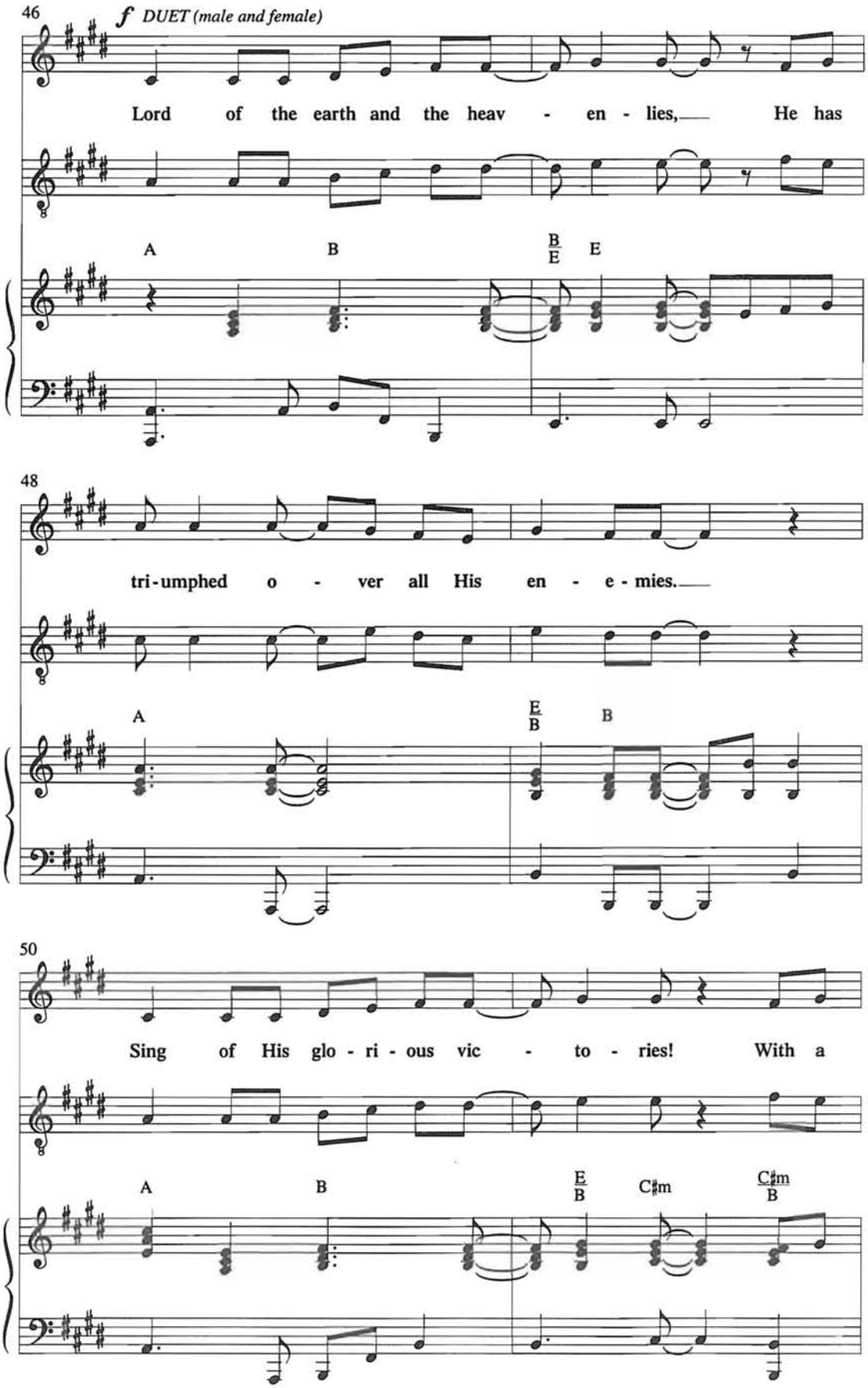

12
and on - ly liv - ing God!
B♭/E♭ F/E♭ E♭ B♭/F F B♭ Cm/B♭ B♭ F
14
48
B♭ N.C. B♭sus A♭/B♭ Fm/B♭ A♭/B♭ B♭ N.C.
f
17
f
unison
Je - sus Christ is the ris - en Son of the liv -
E♭ B♭ E♭/B♭ E♭ B♭/E♭

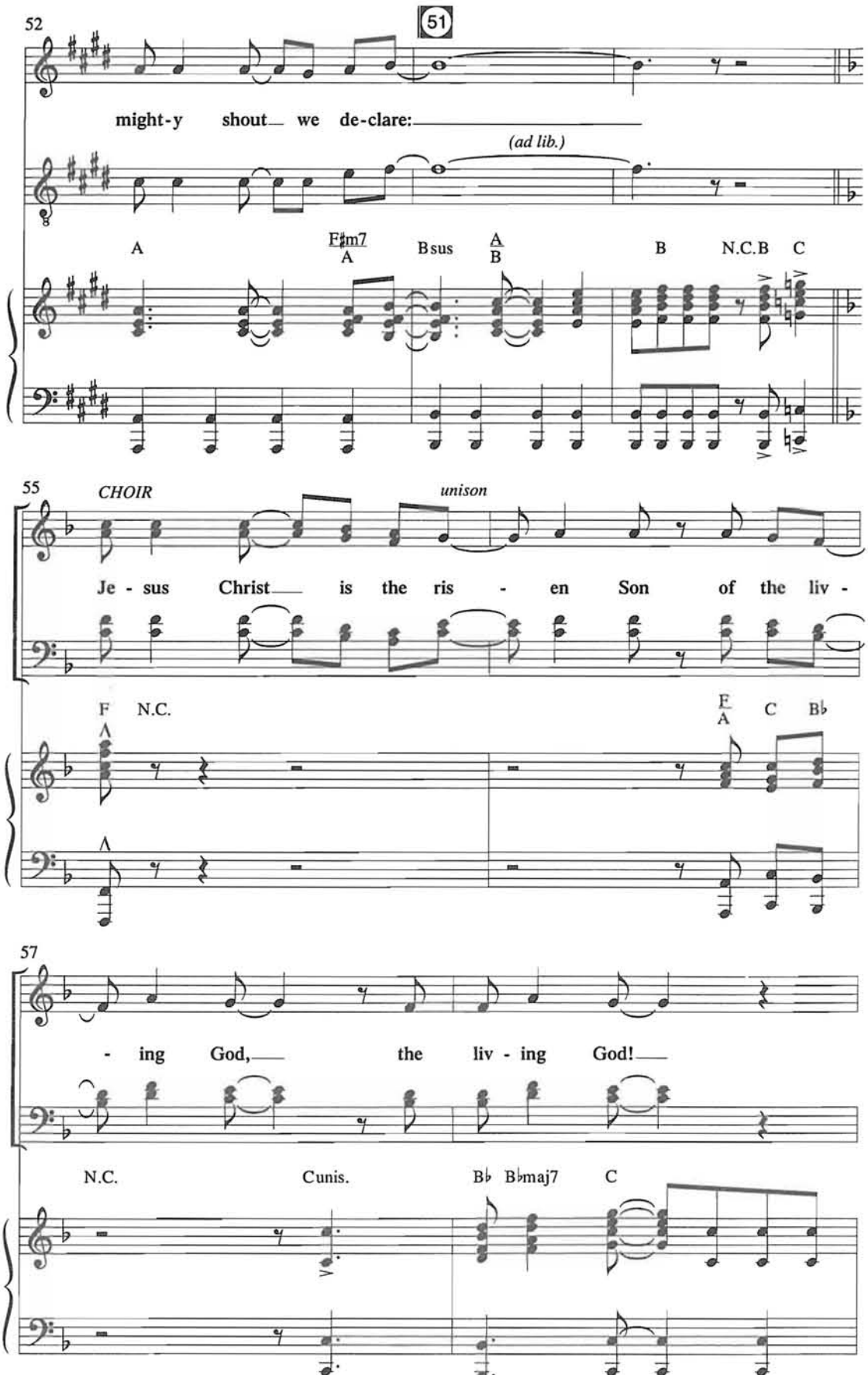

19
- ing God, the liv - ing God!
A♭ A♭maj7 B♭ A♭ B♭
21
unison
Je - sus Christ is the ris - en Son of the one
E♭ B♭ Cm E♭/B♭ A♭
23
1.
2.
49
and on - ly liv - ing God! God!
E♭/B♭ B♭ E♭/B♭
1. E♭ E♭susE♭ N.C. A♭/B♭
2. E♭ E♭sus E♭ N.C. E♭

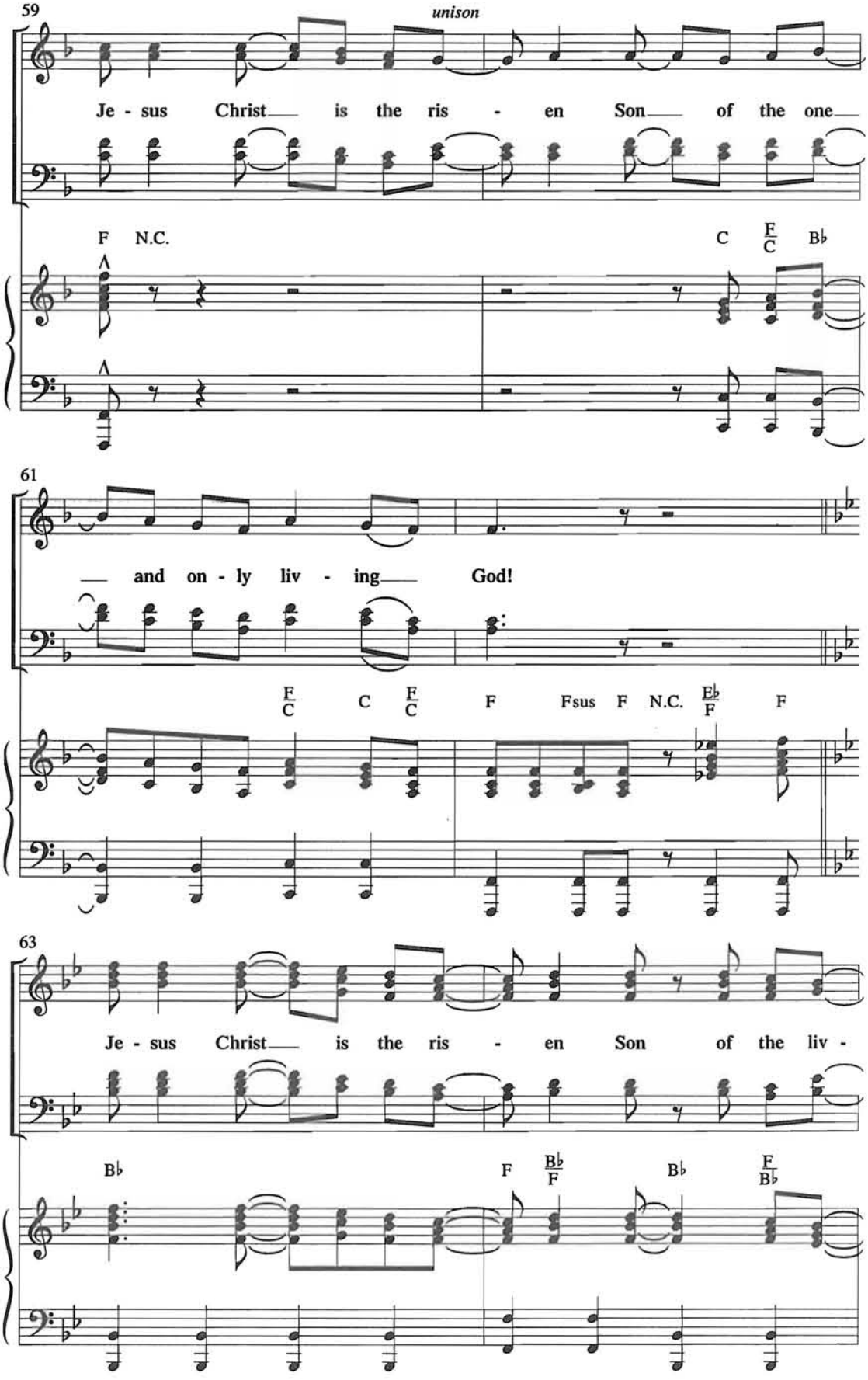

26
f DUET (male and female)
He has been giv-en au-thor - i - ty o-ver
Bb/Eb Eb
Ab
Bb
Bb/Eb Eb
29
ev-'ry throne and prin-ci - pal - i-ty. Pow - er and hon-or and maj -
Ab
Eb/Bb Bb
Ab
Bb
32
- es - ty o - ver ev - 'ry name that is named.
Eb/Bb
Cm
Cm/Bb
Ab
Fm7/Ab

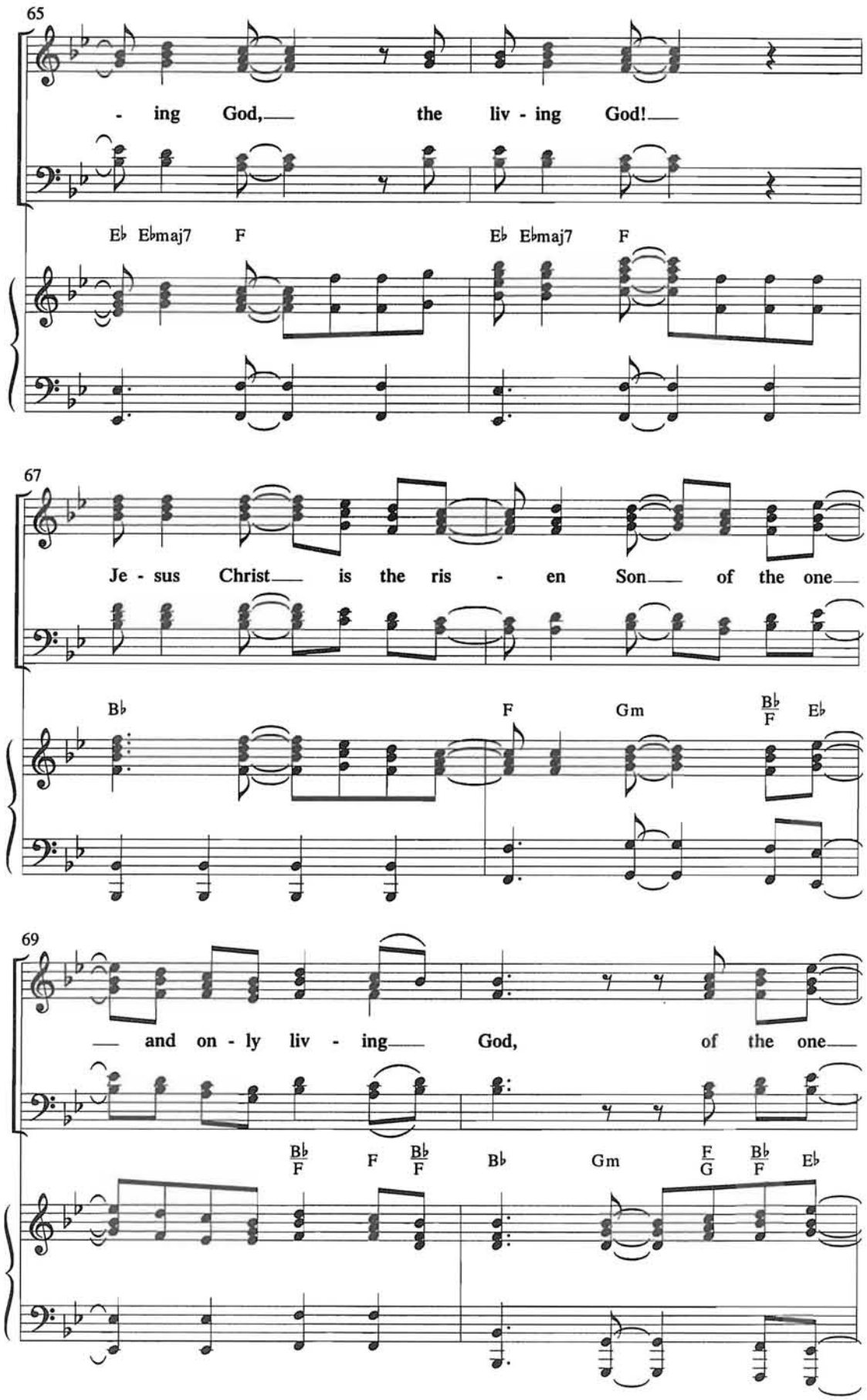

34
(ad lib.)
B♭sus
A♭/B♭
B♭
N.C.
B♭
B
36
CHOIR
unison
Je - sus Christ is the ris - en Son of the liv -
E
B
E/B
E
B/E
38
- ing God, the liv - ing God!
A
Amaj7
B
A
B

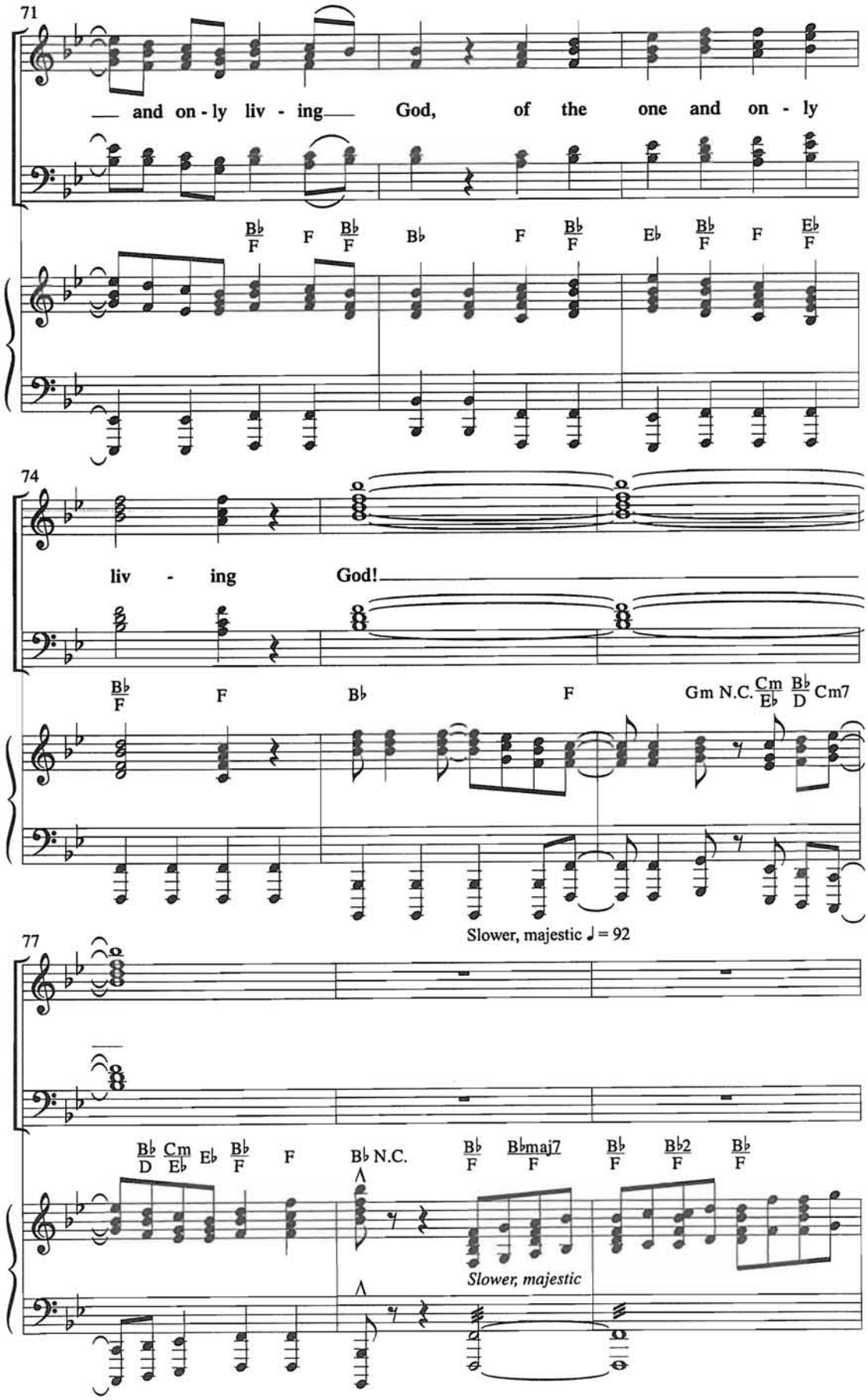

40
unison
Je - sus Christ is the ris - en Son of the one
E
B
C♯m
E/B
A
42
1.
and on - ly liv - ing God!
E/B
B
E/B
1. E
Esus
E
N.C.
A/B
2.
50
44
God!
2. E
Esus
E
N.C.
E
B/E
E

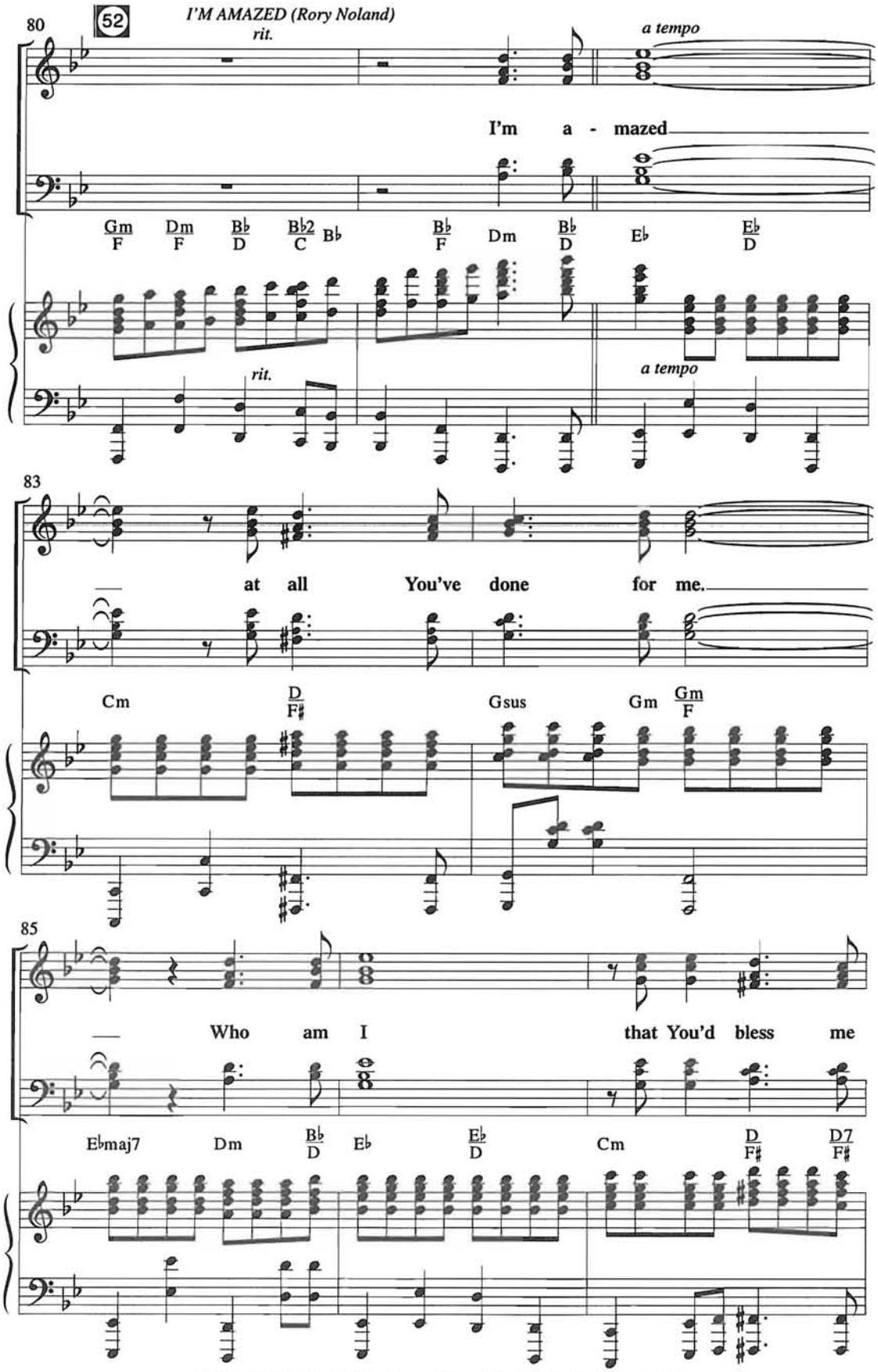

46
f DUET (male and female)
Lord of the earth and the heav - en - lies, He has
A B B/E E
48
tri-umphed o - ver all His en - e - mies.
A E/B B
50
Sing of His glo - ri - ous vic - to - ries! With a
A B E/B C♯m C♯m/B


52
51
might-y shout we de-clare:
(ad lib.)
A
F♯m7
A
Bsus
A
B
B
N.C.
B
C
55
CHOIR
unison
Je - sus Christ is the ris - en Son of the liv -
F
N.C.
E
A
C
B♭
57
- ing God, the liv - ing God!
N.C.
Cunis.
B♭
B♭maj7
C


59
unison
Je - sus Christ is the ris - en Son of the one
F N.C.
C F/C B♭
61
and on - ly liv - ing God!
F/C C F/C F Fsus F N.C. E♭/F F
63
Je - sus Christ is the ris - en Son of the liv -
B♭
F B♭/F B♭ F/B♭


65
- ing God, the liv - ing God!
E♭ E♭maj7 F E♭ E♭maj7 F
67
Je - sus Christ is the ris - en Son of the one
B♭ F Gm B♭/F E♭
69
and on - ly liv - ing God, of the one
B♭/F F B♭/F B♭ Gm F/G B♭/F E♭


71
— and on - ly liv - ing— God, of the one and on - ly
B♭/F F B♭/F B♭ F B♭/F E♭ B♭/F F E♭/F
74
liv - ing God!
B♭/F F B♭ F Gm N.C. Cm/E♭ B♭/D Cm7
Slower, majestic ♩ = 92
77
B♭/D Cm/E♭ E♭ B♭/F F B♭ N.C. B♭/F B♭maj7/F B♭/F B♭2/F B♭/F
Slower, majestic



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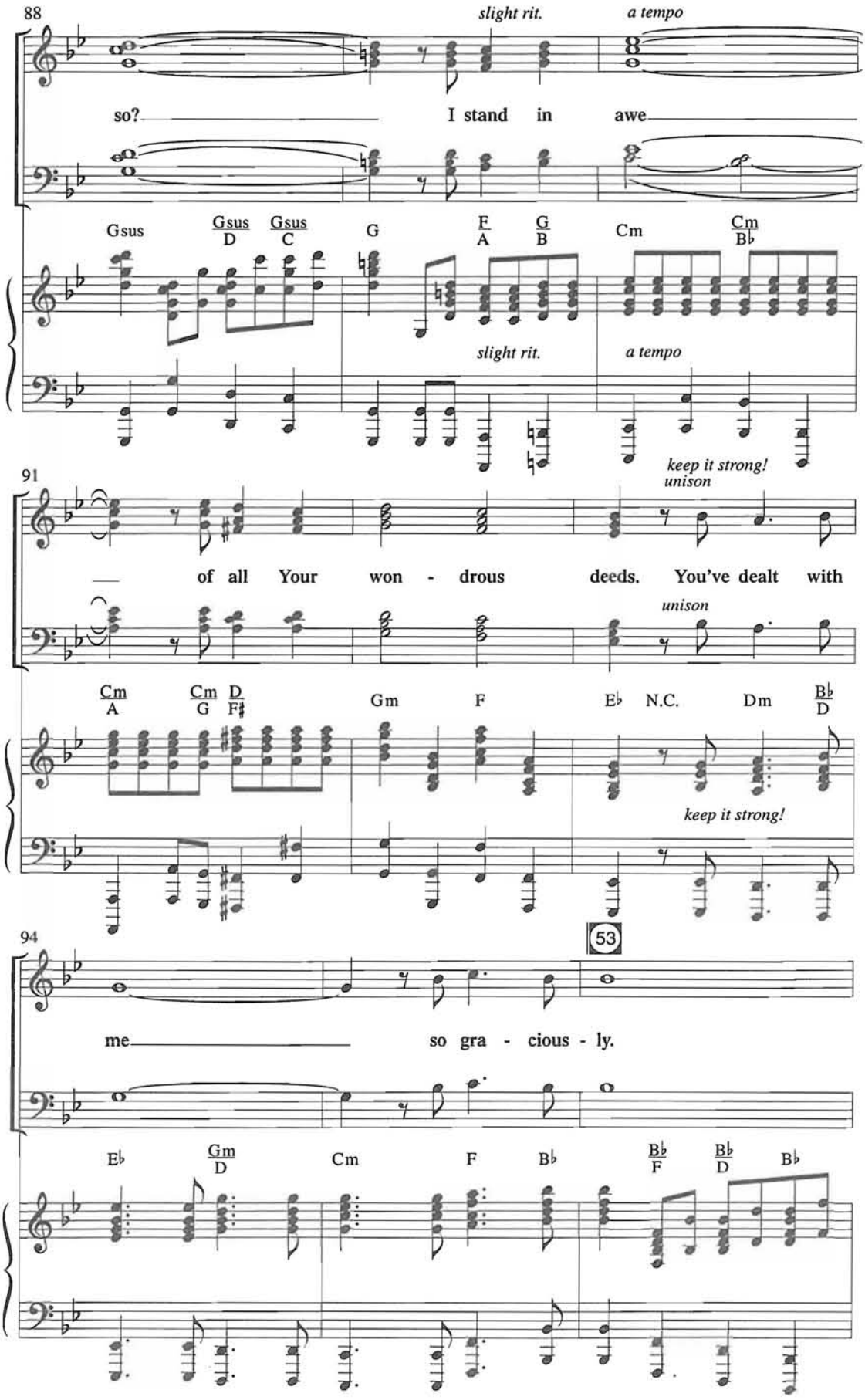
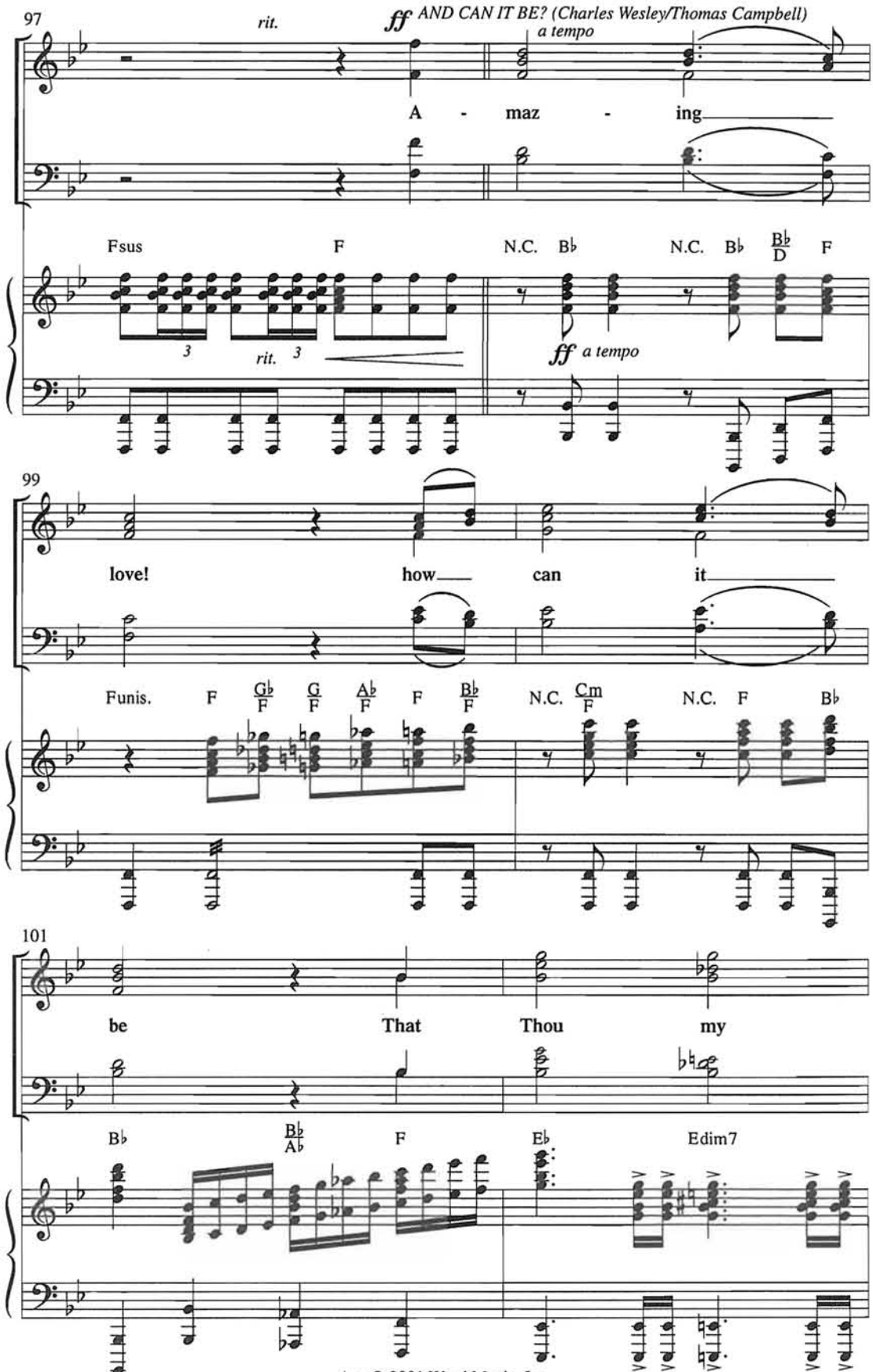

88
slight rit.
a tempo
so? I stand in awe
Gsus
Gsus D
Gsus C
G
F A
G B
Cm
Cm B♭
slight rit.
a tempo
91
keep it strong!
unison
of all Your won - drous deeds. You've dealt with
unison
Cm A
Cm G
D F♯
Gm
F
E♭
N.C.
Dm
B♭ D
keep it strong!
94
53
me so gra - cious - ly.
E♭
Gm D
Cm
F
B♭
B♭ F
B♭ D
B♭



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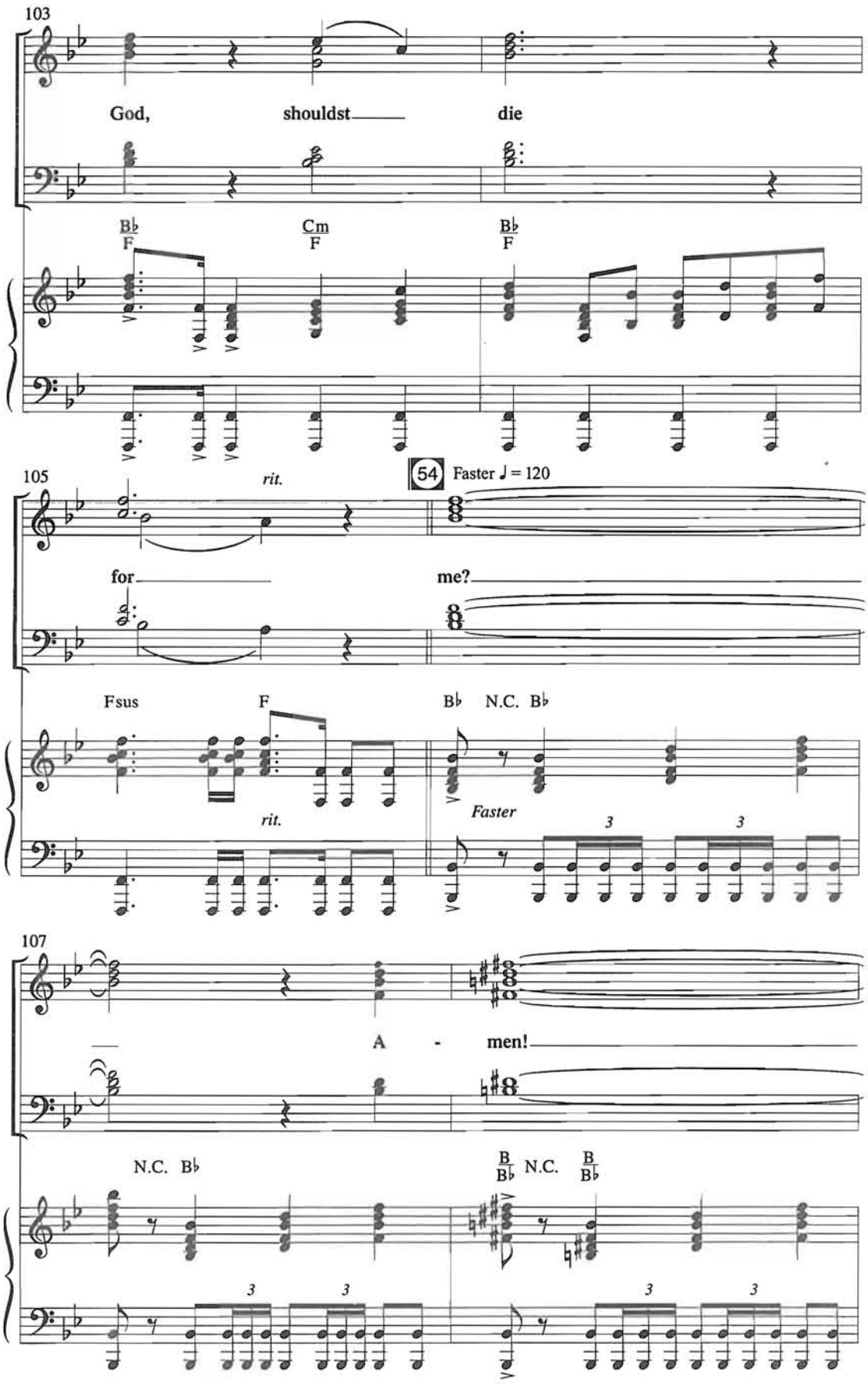
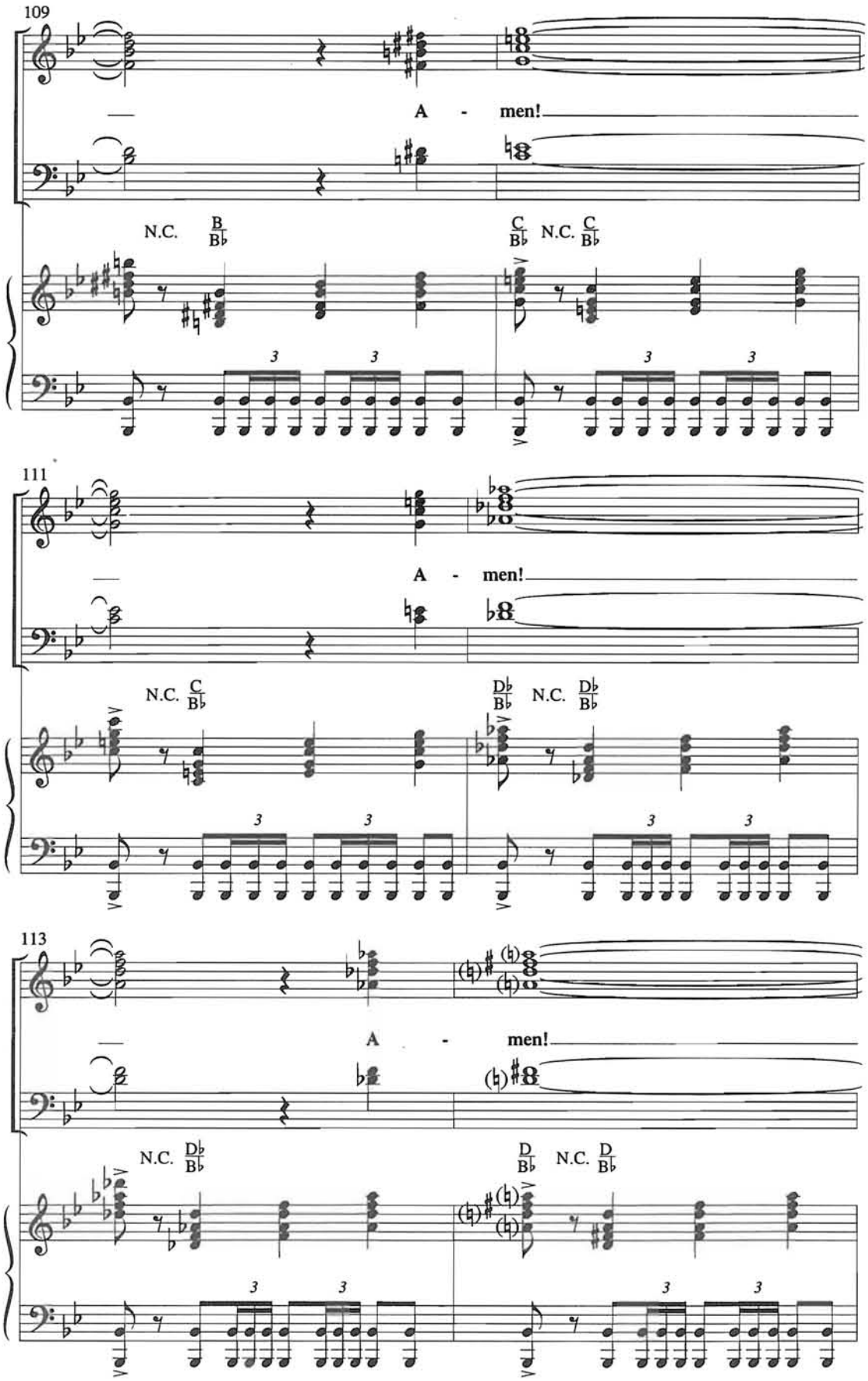
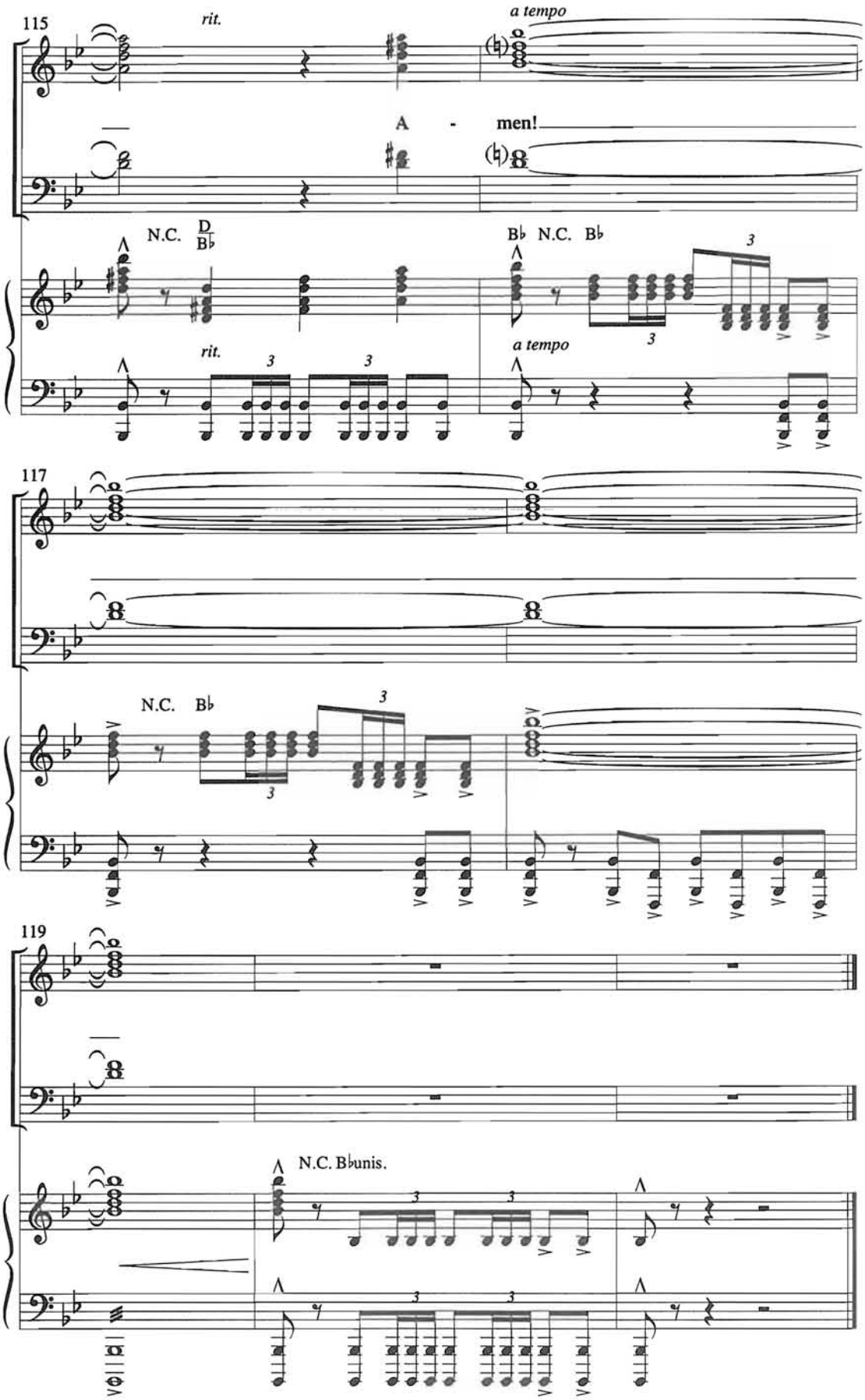

103
God, shouldst die
B♭ F
Cm F
B♭ F
105
rit.
54 Faster ♩ = 120
for me?
Fsus
F
B♭ N.C. B♭
rit.
Faster
3
3
107
A - men!
N.C. B♭
B/B♭ N.C. B/B♭
3
3
3
3


109
A - men!
N.C. B/B♭
C/B♭ N.C. C/B♭
111
A - men!
N.C. C/B♭
D♭/B♭ N.C. D♭/B♭
113
A - men!
N.C. D♭/B♭
D/B♭ N.C. D/B♭


115
rit.
a tempo
A - men!
N.C. D/B♭
B♭ N.C. B♭
rit.
a tempo
117
N.C. B♭
119
N.C. B♭unis.

Production Notes

by Steve Moore

STYLE

The Borrowed Tomb is a period piece which uses ancient situations to illustrate the current and timeless themes of faith and courage. Nicodemus and Joseph of Arimathea, long-time friends, come into conflict through the advent of the Messiah and their obligations to him as Jews, members of the Sanhedrin, Pharisees, but primarily as children of God.

The musical illustrates Christ's call to leave all behind and follow Him, as well as a call to understand the true cost of following the Messiah, past and present.

CASTING CONSIDERATIONS

Four scripted characters and a Storyteller make up the cast of *The Borrowed Tomb*.

Choir: There is considerable flexibility with regard to choir location and scene participation. The choir is the figurative centerpiece of this musical, and can occupy a portion of the stage where its music illustrates the thoughts and motivations of the characters, or it may actually participate (in costume) in the scenes. If as the figurative centerpiece, it is suggested that their costuming be contemporary, yet nondescript, such as basic black.

Nicodemus: Nicodemus (and Joseph of Arimathea) are two of the more enigmatic characters in the Bible. What is certain about them has been included in this piece. Much can be inferred, and some of these characters' motivations are the author's conjecture, so far as they do not conflict with God's Word. Nicodemus is portrayed as a wise, learned and popular member of the Sanhedrin, an exclusive, judiciary council made up of Pharisees. His education, wisdom and charisma have endeared him to the council. He would have been at least 40 to 50 years old to have achieved such status in society.

Nicodemus is now in line for a more significant position on the Sanhedrin.

Significantly, he and his closest friend, Joseph of Arimathea, were successful and devout members of society. Their sincere devotion to God in their earlier years has now been overshadowed by their success. They wonder if they have not lost their way.

Dress in period clothing, with wealthy-looking, formal robes and hats.

Joseph of Arimathea: A wealthy businessman and member of the Sanhedrin. A close friend and admirer of Nicodemus, he is junior to him as a scholar and a member of the Sanhedrin. What he lacks in seniority, he more than compensates for with his sincere and bold stands, which concerns Nicodemus, his more politically astute friend.

Dress in period clothing, with wealthy-looking, formal robes and hats.

Mary Magdalene: Is a young, strong-willed woman not impressed by authority or religious pretense. She is, however, devoted to Christ and His teachings. His forgiveness of her has caused her to change from a dependent, desperate street person to a courageous somewhat noble follower of God. She has little to lose.

Dress in period clothing, with more natural tones. Character must be able to sing.

Jesus: Appears briefly in a few scripted scenes. Dress in period clothing, with more natural tones.

Storyteller: Dress in period costume. Character must be able to sing.

SET AND LIGHTS

Significantly, this piece, as others before it by the same authors, is "scaleable." It is intentionally designed to excel in either an intimate venue with simple staging, or "scaled-up," in a large theatre atmosphere with elaborate production resources, and at any level in-between. The musical is designed to make few demands for staging, lighting or props. However, any investment made in more elaborate staging will return dividends in the majesty of the piece. The message of the piece, however, is not dependent upon the scale. It depends upon the way in which it is communicated, and the prayers of the participants.

The musical can live in a single set, on which the entire tableau would play out. However, a second set is preferable and could facilitate scenes such as John baptizing his followers, as well as scenes at the foot of the cross. If two sets are used, they can be alternated in order to minimize the distractions of set changes. Creative lighting can minimize these distractions as well.

Lighting is easily accomplished with a wash for the stage and choir. More elaborate lighting designs will include individual spots for significant performers, as well as the capability for darkening the choir stage during dramatic scenes.

STAGING INSTRUCTIONS

"The Crown of Israel"
(Optional) Production number which lends itself to choir participation in period costume. A large crowd on stage would reinforce the sense of location. During the song, Nicodemus and Joseph of Arimathea have placed themselves in a place of significance and are accepting the acknowledgements of the people with haughty nods.

"The Crown of Israel Underscore"
At the conclusion of "The Crown of Israel," the underscore begins and Joseph good-naturedly (but pointedly) criticizes Nicodemus' "nod." Their continuing conversation belies their own sadness at what they have become.

"Prepare Ye the Way"
(Optional) Again, this is a valuable time to involve members of the choir in costume. Creative staging will allow for baptisms by John. As the baptisms continue, members of the "crowd" and those newly baptized celebrate and bring life to the high-energy song.

Staging for the baptism could involve a simulated embankment between the audience and John, which would hide a simulated river. When baptized, the individual would disappear behind the embankment where a small amount of water in a tub or basin could wet the character's hair.

Chambers of the Sanhedrin
This is ideally a minimalist set, which suggests location, rather than establishes it in detail. The action of the Sanhedrin changing from street clothing to formal robes will adequately establish the venue.

The scene begins with surreptitious conversation between Nicodemus and Joseph and ends with conflict between Nicodemus and Caiaphas—a conflict which motivates Nicodemus.

"Who Will the Messiah Be?"
(Optional) The people of Jerusalem wonder and wait in anticipation for their deliverer, in contrast to their religious leaders, who fear His return.

There is much latitude in this scene for a mix of period-cast singers and choir.

Jesus' Camp
As the final notes of "Who Will the Messiah Be?" are sung, Nicodemus arrives after dark, obviously hiding his appearance so he will not be recognized. Jesus and Nicodemus recline and speak. Nearby, several disciples also recline and are near enough to hear Jesus' words. Mary Magdalene also watches.

"For God So Loved the World *with* The Love of Jesus"
At measure 31 of "For God So Loved the World *with* The Love of Jesus," Jesus and Nicodemus continue their conversation in Pantomime. Disciples, and Mary slowly walk away, allowing the two to continue their conversation. Jesus and Nicodemus stand up as their conversation concludes. Nicodemus is obviously confused and perplexed by what he has heard. Jesus leaves and Nicodemus stands alone for several seconds before beginning to walk away, again trying to hide his face. It is then that he encounters Mary Magdalene, as she walks the other way from offstage.

Nicodemus begins the conversation reluctantly and condescendingly. He is once again perplexed by the wisdom of Mary's answers. Significantly, before the conversation ends, Nicodemus, the Pharisee and member of the Sanhedrin, seeks spiritual wisdom from the former prostitute.

At measure 60 of this piece Mary Magdelene sings a solo. Ideally, a single spot would illuminate Mary during her portion of the song, with a dim wash on the supporting choir. At the conclusion of the song, the Storyteller appears opposite stage.

"Blessed Is the King of Israel"
(Optional) Jesus arrives for the triumphal entry. Choir members in costume enhance the scene. Depending upon the scale of the production, props could range from palm branches to a live donkey (as usual, think long and hard before using live animals in a production).

Nicodemus and Joseph at the Sanhedrin Chambers
Conflict between Nicodemus and Joseph of Arimathea. Nicodemus wrestles with what he believes, and what it will cost him.

"O Gethsemane"
Jesus arrives with His disciples. They embrace, and He teaches (in pantomime) for several moments, then walks a short distance to pray for them. As He does, they gradually fall asleep. After His dialogue at measure 42, He returns to them to find them asleep. He returns to his spot to pray. Lights fade to black.

"The Arrest Underscore"
At the end of "O Gethsemane," Nicodemus, Joseph and the Storyteller arrive onstage and take positions downstage for their pronouncements.

(Optional) Judas arrives with the temple guards to arrest Jesus. As this happens, the disciples run. As Jesus is led away, Nicodemus, Joseph and the Storyteller are downstage from the action at centerstage, left and right for their pronouncements.

"And Can It Be? *with* Grace Flows Down *and* I'm Amazed"
The cross is raised during measure two. In the vicinity of the cross stand several disciples, as well as Mary Magdalene. Joseph of Arimathea stands nearby. Nicodemus stands off to one side.

Near the foot of the cross
Nicodemus encounters Mary Magdalene and admits his own guilt.

"Father, Forgive Them *with* The Love of Jesus"
This scene is played completely in pantomime. Joseph of Arimathea physically claims the body of Christ.

As other members of the Sanhedrin are standing nearby, watching Jesus being taken from the cross, Joseph arrives and shows the guards his paper allowing him possession of the body. The Sanhedrin attempt to stop him from doing so. As they do, they stand between him and the body of Christ. When it seems that they will be able to stop him, Nicodemus arrives and intercedes dramatically. As the Sanhedrin watch, Nicodemus takes off his formal robes and hat so that he can help carry Jesus' body with Joseph. He throws the robes and hat at the feet of the Sanhedrin. He and Joseph lovingly carry off Jesus' body.

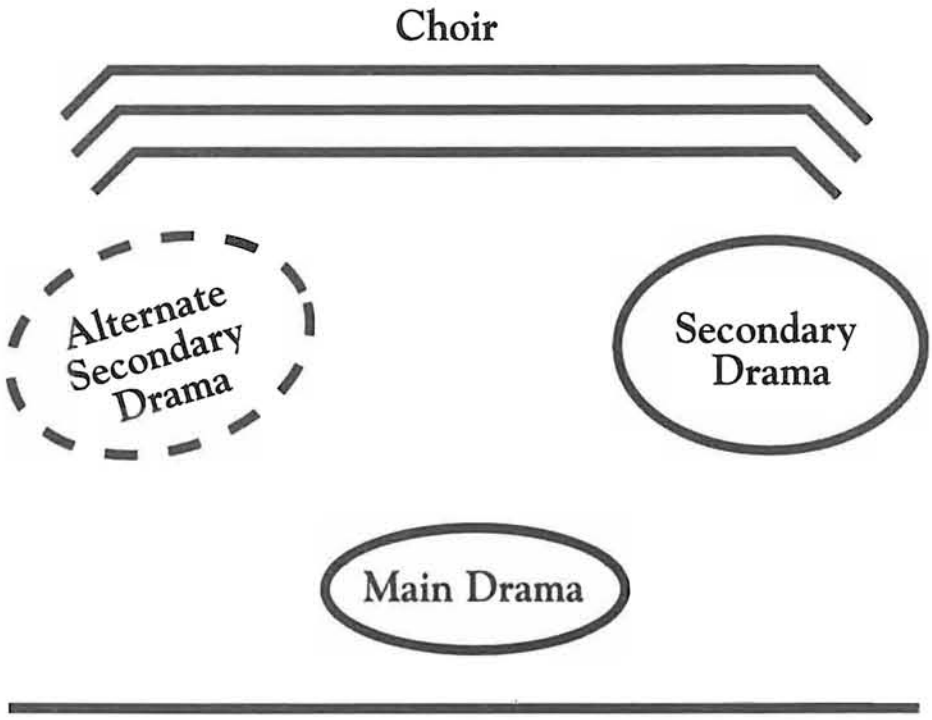
Lights fade to black.

Storyteller
Location is not critical. No period venue is required. A simple spot on a darkened stage would be ideal.

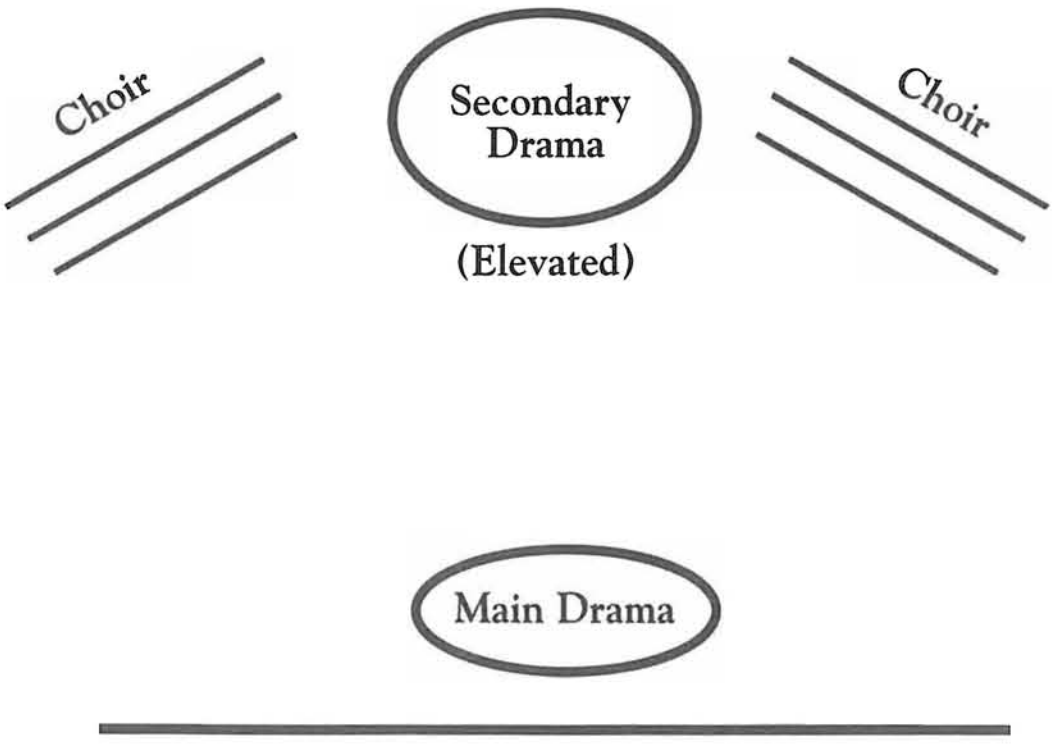
"Sunrise Underscore"
Early fear gives way to exultation. Significantly, Nicodemus is not in any doubt during this scene as to Jesus' resurrection. This learned Pharisee believes that Jesus will rise.

"Jesus Christ Is the Risen Son *with* I'm Amazed *and* And Can It Be?"
(Optional) Celebration scene with all disciples, Nicodemus, Joseph of Arimathea, Mary Magdalene and the choir.

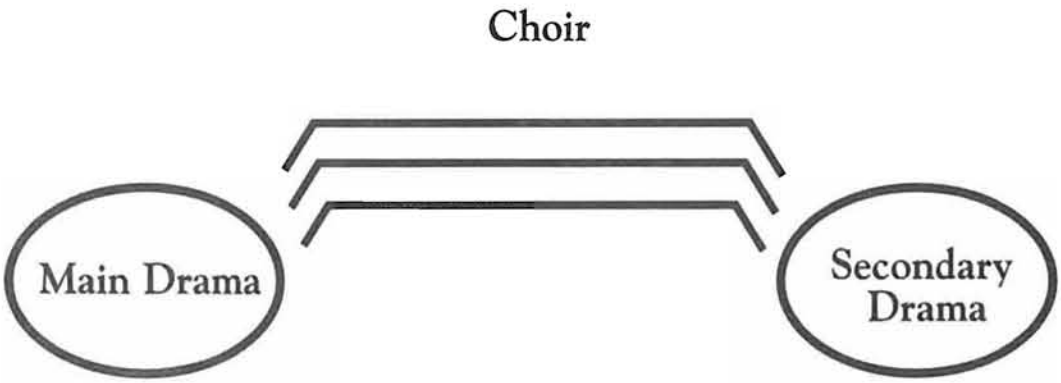
Stage Layout A



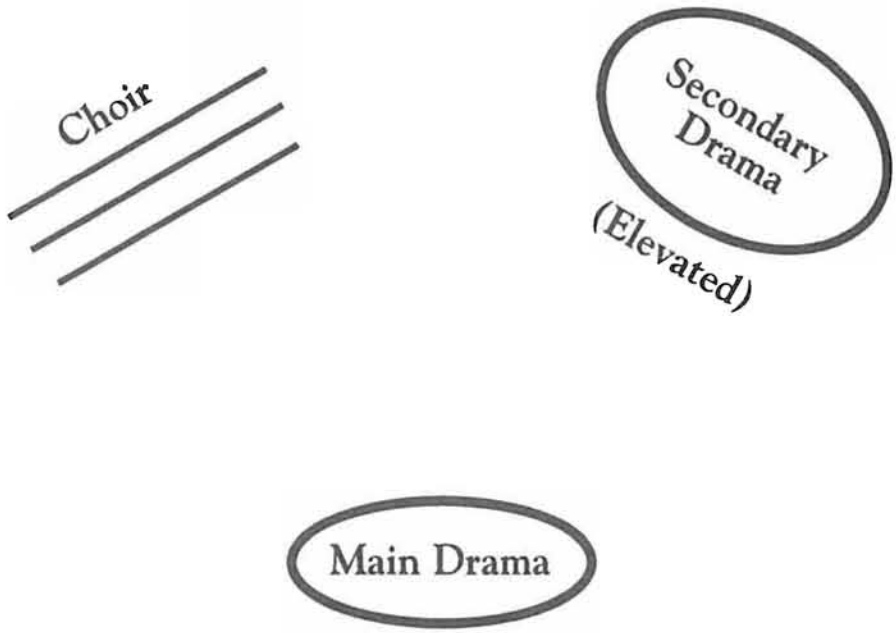
Stage Layout B



Stage Layout C



Stage Layout D



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The Crown of Israel

The Crown of Israel Underscore

Prepare Ye the Way

Who Will the Messiah Be?

God So Loved the World *with* The Love of Jesus

Blessed Is the King of Israel

O Gethsemane

The Arrest Underscore

And Can It Be? *with* Grace Flows Down *and* I'm Amazed

Father, Forgive Them *with* The Love of Jesus

Sunrise Underscore

Jesus Christ Is the Risen Son *with* I'm Amazed *and* And Can It Be?

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